# THE HARVARD ORIENTAL SERIES

# HARVARD
# ORIENTAL SERIES

EDITED
*WITH THE COOPERATION OF VARIOUS SCHOLARS*
BY
CHARLES ROCKWELL LANMAN
PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

# RĀJA-ÇEKHARA'S KARPŪRA-MAÑJARĪ

*A DRAMA BY THE INDIAN POET RĀJAÇEKHARA*

(ABOUT 900 A.D)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS OF THE POET

BY

STEN KONOW
OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

CHARLES ROCKWELL LANMAN
HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)
FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)



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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LEVI

OF THE COLLEGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators

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## PART IV.

# PREFACE OF THE GENERAL EDITOR AND TRANSLATOR

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus,—a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion,—a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākrit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākrit drama extant, the Karpūra-mañjarī of Rāja-çekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākrit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.[1]

"*A critical edition of the Karpūra-mañjarī is an urgent necessity* for the advancement of Prākrit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological;[2] but, as is elsewhere shown,[3] it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities[4] and of folk-lore.[5] And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,[6] challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaçekhara is indebted for motifs or for modes of expression to his predecessors,[7] Kālidāsa, Bhava-bhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. $2^{4}$. The long-drawn discussion of love at iii. 10–19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

[1] Pischel's Prākrit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

[2] See pp. xxi, 201–3.

[3] See p. 196.

[4] For example, the merry-makings at the Banyan festival, iv. 10–18; palace-life, i. 36; iv. $9^{3}$ ff.; the Magician's homage to the Dreadful Goddess, iv. 19

[5] E.g., rain-drops transformed into pearls, iii. $3^{14}$, note; mirage, ii. $40^{5}$.

[6] Cp. i. $18^{15}$, $20^{s}$, ii. $50^{r}$, ii. $50^{s}$, iv. $15^{26}$. Botanical allusions—passim.

[7] See p. 204, and, e.g., ii. $10^{b}$, iii. $2^{4}$.

The entrance of the Magician (at i. 21[5]) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.[1] The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30–40). Here, specifically in stanzas 30–32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33–40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits The King's verses of admiration upon the bursting into blossom of the açoka tree (ii 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35–36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"[2] will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester[3] show a command of the shadings of expression that is by no means contemptible.

**The Text and the Critical Apparatus** —I need add little to what is said by Dr. Konow, pages xxiii–xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

**Method of Citation.**—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

[1] Such as Apte's, in his Rājaçekhara, p 24

[2] Cp i 32, ii 5, 9, 10

[3] For example, at ii 40[1-6], ii 50[1-8], iii 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19[67] is the last clause between iv. 19 and iv. 20. Similarly ii. 0[5] is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"[1] commending it to most thoughtful consideration.

**The Glossarial Index.**—To the Prākrit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākrit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākrit Grammar and Dictionary,[2] where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākrit form. Thus *pa-adei* stands under *kat*, while *khuttai* is given under *khuṭṭai*.[3] Similarly, *jantia* is put under *yantra-*, while *janta* comes in alphabetic place. Again, *vi-iṇṇa* is given under *tṛ*; but *vi-tthiṇṇa* and *uṇ-ṇaa* (as

[1] Zeitschrift der deutschen morgenländischen Gesellschaft, xlii 161

[2] Cited by the initials "H." and "HD."

[3] For other examples, see my note to i. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

**The Translation.**—It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness But upon this matter, his own remarks, p. xxii. may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākrit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style[1] I have endeavored faithfully to reproduce in the tone and style of my English.[2] The translator must be able *to feel* the atmosphere of each of the varying scenes and to adapt his version to their subtile changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b^.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213–222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'[3] The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākrit *piya* = 'dear,' and *vaassa* = 'friend.'

[1] Well illustrated at ii. 40^a^ ff. Or compare i. 16^1^ ff. with i. 18^1^ ff.

[2] *For this reason, readers whose native tongue is not English may find occasional* colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, *for example, will suffice*.

[3] See note to i. 18^17^.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.[1] We all know that a *green black*-berry is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests[2] that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's Flora Indica; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Bohtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his Hemachandra as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

[1] COROLLARY.—Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii. $6^2$, by a slightly impatient 'man' at iii. $2^1$, and by a dignified and stately 'O friend' at iv. $5^4$.

[2] We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental[1] as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity[2] and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.[3] These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

**Postscript.** — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

[1] Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Ātmabodh and Tattvabodh (Mirzapore, 1852). And his early writings on Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day

[2] His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

[3] Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction

## PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākrit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākrit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākrits, and it was to be hoped that a careful edition of his only Prākrit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-çruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Luders, and Dr. A. Stein, to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

University of Kristiania,
June 29, 1900

## CRITICAL ACCOUNT OF THE MANUSCRIPTS.

**The Text.**—This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts:

A. Jaina ms., 8 leaves, with 9–18 lines on each page; 9¼ inches by 4¼ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156; no. 418. The colophon reads: iti çrīkharatāṇavabhoganadinamaniçrījīvasāgarasūriçiṣyavācanācāryaviracitāyāṁ karpūramamjarīmahānāṭikāyāṁ prathamaṁ javanikāṁtaraṁ vivṛttam idaṁ ‖ çrī ‖ çrī ‖ rājanpure likhitam ‖ rājanpure likhitam ‖. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side; 10¼ inches by 4¼ inches Prākrit text, Sanskrit translation, and some glosses. Contains javanikāntara i, the beginning of ii., as far as hidaāvajjaṁ (ii. 1[5]), and the end from sā rayaṇamayī (iv. 19[8]). See Kielhorn, Report on the search for Sanskrit mss in the Bombay Presidency during 1880–81, Bombay, 1881, p 83, no. 22. The colophon reads: iti çrīkarpūramaṁjarīnāṭikā kasya [!] samāptā. saṁ. 1600 varṣe çrīmahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page; 9¾ inches by 4¼ inches Fol. 8 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti çrīkhugatānanabhogaṇaçrījinasāgarasūriçiṣyavācanācāryaviracitāyām karppūramaṁjaryyāṁ dvitīyam javanikāmtaram vṛttaṁ ‖ çrī ‖ ciṭhṭhadu edam likhidaṁ dāva dineso diyo mahio | ehi payaṭṭadu saṁto saccaṁ saccam kunaṁto vva ‖ 1 ‖ rāyapurathṭhidena udīyajādisirorattasirinarasimhasūnujādena likhidaṁ jjeva | Kappūramamjarīnādaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms, 16 leaves text, 13 leaves translation, with 15 lines on each page: 13 inches by 8¼ inches The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākrit-handschriften der Koniglichen Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of nd for nt point to a South Indian origin; and forms such as dimmṇa for dimbha and a few instances of ya-çruti (or writing of an intervocalic y in cases of secondary hiatus, as in *rayaṇa* for *raaṇa*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10¼ inches by 9½ inches. Prākrit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146[b], no. 313.

P. Copy from a Jaina ms, 46 leaves, with 15 lines on each page, 11¾ inches by 5¾ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 28. After each javanikāntara is the following colophon: iti çrīmatsūryavamçodbhavasahigilakulāvatamsaçrīmatprayāga (i. and ii., prayoga) dāsāmgajaçrīpremarājaviracite karpūrakusumanāmni karpūramamjarībhāṣye . . . yavanikāmtaram samāptam. Ends: çubham bhavatu || samvat 1931 prathamaāṣāḍhaçuklapakṣe tithāu ṣaṣṭyāṁ çanīvāre likhitam idam vyāsagopīdāsātmajena || malākhyanāmnā || çrījayaçīlanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168[a]. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some laçunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms, no. 10633[c], Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: samattā kappūramaṁjarī nāma nāḍikā mahākaiṇo sirirāyasehassa kadā . . . samvat 1520 varse çāke. The groups ṭṭh and ddh are, as a rule, not to be distinguished in this ms.

**Commentaries.**—Furthermore, I have used the following commentaries:

Vāsudeva's gloss in the Raghunatha temple ms and in the edition of our play in the Kāvyamālā.

K. The commentary of Krsnasūnu in a transcript of the Tanjore ms., no. $10633^{b}$, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pītāmbara's Jalpaturatnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source The doubling of a consonant is indicated by a dot before the consonant; lingual l̲ is substituted for dental l; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e g. i. 6, 7, $8^{3}$, 9, 10, $14^{2}$, $18^{12}$, $20^{1,2}$, $22^{a}$, $32^{1}$; ii. $29^{c}$, $34^{a}$, $41^{5}$, iii $4^{1,4}$, $5^{2}$, $8^{a}$, $20^{3}$, $22^{3}$; iv. $1^{5}$, $9^{5f}$, $18^{23f}$, $20^{9}$, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. $20^{30}$, $21^{5}$, $30^{a}$, $33^{d}$; ii. $41^{9}$, $42^{3}$; iii. $1^{d}$, $3^{8,9}$, $4^{a,5,8,9}$, etc It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. $11^{1}$, $16^{b}$, $41^{9c}$; iii. $22^{9}$, etc.). The commentary of Krsnasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp rīdiāu, i. $1^{d}$, further, i. 7, $19^{7}$, $20^{11}$; iii. $4^{1}$, etc. Moreover, the complete absence of the conclusion in all these mss is too extraordinary to be a mere accident In many readings also, this group differs from the other mss Cp i. $9^{a,b}$, $15^{d}$; ii $11^{b}$, $48^{b}$, iii. $1^{b}$, iv. $2^{10}$, $6^{d}$, etc.

Among the Jaina mss, B and W are relatively old B is very corrupt, W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna" "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, Indian Antiquary, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading gauttānā in A, i. 19[b].

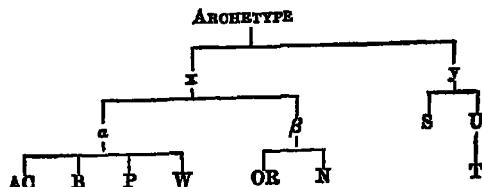
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12[8]; ii. 45[b], etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss, NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18[a, 9, 13], 20[1, 2], 22[a], etc., and consider, above all, the blunder which they have in common at ii. 28[c]. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8[b], 9[b], 10[b], 15[b], 18[16, 19], 20[7], 34[8]; ii. 1[3], 6[19], 29[a], etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12[8], 13[1], 15[a], 16[1, 3], 20[14], 32[3], 34[b, 25], 35[c], etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4[1]. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are joeham instead of jonham, i. 1[d]; nihittagā- instead of -gga-, i. 4[c]; esya instead of ettha, i. 12[b]; lagohim instead of laggehim, i. 16[d]; the very frequent writing of d instead of ṭṭ, etc. Many other readings are common characteristics of O and R: see i. 4[10], 5[6], 9[b]; ii. 0[5], 12[b], 25[b], 29[9], 31[d], 42[23, 27]; iii. 1[b], 22[5, 6]; iv. 9[5 27], etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4[d, 2, 17]; ii. 31[d]; iii. 20[11]; iv. 20[11], etc.) and OR with W (e.g., ii. 45[b]; iii. 16[c]; iv. 9[b, 8], 17[a], 18[38], 20[4], etc.). But still NOR must be classed together.

The manuscripts of the Karpūramañjarī must therefore be classed according to the following diagram:



# PART I

## TEXT AND CRITICAL APPARATUS

OF THE

## KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

## ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भद्दं होउ सरस्सईअ कइणो णन्दन्तु वासाइणो
अण्णाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।
वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ
रीईओ विलिहन्तु कव्वकुसला जोण्हं चओरा विअ ॥ १ ॥

अवि अ[1] ।

अकलिअपरिम्भविब्भमाइं अजणिअचुम्बणडम्बराइँ दूरं ।
अघडिअघणताडणाइँ णिच्चं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

नान्द्यन्ते[1]

स्थापकः ।

ससिहण्डमण्डणाणं छम्मुहणासाणँ सुरअणपिआणं ।

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1ª ABPWNORT भोदु, SU होदु — AB सरस्सई, W °ईए — A कइयणो, B क इणो — TU णंदंदु

1ᵇ STU वि — ABWNR पअट्टदु, P पेयट्टदु, O पअवट्टदु, STU पवट्टदु — ASTU परा — T चउल्लंपिआ

1ᶜ W वत्थोमी, N वत्सोमी — ABPWSTU मागही, O माअधी — ABPWR फुरदु, N प्फुरदु, T पुणउ — B णा — WO कि पि — N पंचाडिआ

1ᵈ ABPW रीदीआउ, NORT रीदीओ — A लिहंदु, B विलहन्तु, W लिहंतु, S °हंदु — BW चउरा इव

1¹ BWST omit — T transposes verses 2 and 4

2ª AT °विब्भमाईं — O अजणिअ° — B °चुंबणाइ — A °डंबराईं, P °डंडंबराईं, STU °राइ

2ᵇ AN अघणिअ° – ABPWORS °घण°, N °ध्रण°. — A °ताडणाईं. BSTU °णाइ — ANT मोहणाईं

2¹ AN नां° सूत्रधारः, B नाद्यते सूत्रधारः, W नाद्यते सूत्रहारः. OS omit ना° स्था°, RT अवि अ.

3ª T °खंड° — P °मंडणायाण. — AB समोहणासाणं, BWO समोहणासाण. P

गिरिसगिरिन्दसुआणं संघाडी वो सुहं देउ ॥ ३ ॥

नान्द्यन्ते सूत्रधारः ।¹

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं
आमूलं पूरिआए तुहिणअरकलारुप्पसिप्पीअ रुद्दो ।
जोण्हामुत्ताहलिल्लं णअमउलिणिहित्तग्गहत्थेहिँ दोहिं
अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्य¹ । किं उण णट्टप्पउत्तो विअ दीसदि अम्हाणं कुसीलवाणं जणो²। जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि³ । इदरा कुसुमावलीओ गुम्फेदि⁴ । अण्णा पडिसीसआइं पडिसारेदि⁵ ।

संमोहणासाणा. N समोहणासाणं, SU संमुहणासाणा, T कम्मुहणासाणा.

3ᵇ B सिरिसिगिरिंद°, P गिरिंसि° — A °सुआणं, B °सूयाणं — NU सघाटी, R संहत्ती, T संघाटि — NSTU भो. — P दिसउ, NO वेदु

3¹ BT omit

4ᵃ ABPWNOSTU °प्पसाद°.—ABPWNOR °प्पणदिसु, T °पणादिसु. — O सयागंगा°. — BW °जलेहं, P °जलेण.

4ᵇ APWNORT पूरिदाए, R परिदाए. — ORTU तुहिणअर° — R °अला°. — A °सुप्पीई, BW °सिप्पीए, P °सिप्पीइ, SU °सुत्तीए, T °सुत्तीअ.

4ᶜ T हुत्ता° instead of जोण्हा°. — BR °मोत्ता°, O °मेत्ता°. — P °हलिल्लं — mss णाद° — T °मुडद°. — AP °णिहत्त° —A °हत्थेहि. BPSTU °हत्थेहि

4ᵈ A व्व, NSTU omit. — AB दंतो, N दअंतो, STU ददंतो — ABWNR जअदि, P जयति, T जअइ. — ABP गिरिसुदा°.

4¹ A omits. — B सूत्रधारः परि°, P सूत्रधार नेपथ्याः इतिमुखमवलोक्य. WN सूत्रधारः परि°, OR नांद्यंते सूत्रधारः परि°, T नाद्यंते स्थापकः परि°

4² ABPWN पुण. — A °पयट्टो, BWNOR °पअट्टो, P °पयट्ठा, SU °प्पअट्टो, T °प-उट्टो. — O दिसइ, N दीसति, STU अ° कु° जणो दीसइ. — BPW अम्ह — BP कुसीलवाण, W °वाण, T कुसी°. — ABWR पवंचो, P पवंचो, O वग्गो

4³ A पत्तोचियाई, B यतोचियाई, PO पत्तोचिआंइ, W पत्तोच्चिआइं, N पत्तोचिआइं, R पत्तोचिआइँ, SU पत्तोइआइ, T पत्तोचिआइ. — A सिचयाई, B सिचियाइं सियं, P सिचयांइ, W सिचि°, N सिइ°, O सिचआंइ, STU °आइ. — AP उच्चिणोदि, B उच्चेणोदि, SU °णोइ, T उच्चिणोदि का वि लहुअलिआओ पट्टए घट्टइ.

4⁴ A अपरा, BPWNORSU इअरा, T ईअरा. — SU °वली — B गुंफदि, STU गुंफेइ.

4⁵ N पडिसाइँ, T °आइ. — A पडिसारयदि, P परि°, W पसारेदि, SU उअवेइ.

का वि हु वखिआओ पट्टए घट्टेदि[6]। एसो वंसो ठाविदो ठाणे[7]। इअं वीणा पडिसारीअदि[8]। इमे तिण्णि वि मिअङ्गा सज्जीअन्ति[9]। एस पक्खाउज्जाणं हलबोलो सुणीअदि[10]। एदं धुवागीदं आलवीअदि[11]। ता किं पि कुडुम्बं हक्कारिअ पुच्छिस्सं[12]। नेपथ्याभिमुखमवलोक्य सञ्ज्ञापयति[13]।

प्रविश्य[14]

पारिपार्श्विकः। आणवेदु भावो[15]।

स्थापकः। किं उण णट्टप्पउत्ता विअ दीसध[16]।

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4[6] T see above, at 1 4[5]. — B वि, P पि — B हुए, PNR omit, O खु, SU खु — A पट्टए वखियाउ, B पट्टए वखिआउ, P सुत्तवणियाउ प°, W प° वणिआउ, N वणिआयट्टिओ प°, O प° वणिआओ, SU वखिआ वट्टए — AP घट्टदि, BWNORT घट्टेदि, SU घट्टेइ

4[7] ABWNORT एस — A वंस, B वंसे — A ठ्ठविदि, B थविदो, PW ठविदो, N ठिदो, O ठाविदो, SU ओट्ठट्ठाविअट्ठाणो, T वोट्ठट्ठाविदट्ठाणो — A ठाणोदं, BWR ठाणो, O ठाणे

4[8] N वीणं — A परिसरियदि, B पडिसंसारी। आदि, N °सारेदि, O °सारिअदि

4[9] W इमे, SU इमे वि. — BSU ति, P तिण्ण, N तीण्णि — BPNRT omit वि — WO मुअंगा — A सज्जियंदि, B मज्जीयंति, P सज्जीयंते, W सज्जिज्जंति, STU °अंदि

4[10] After एस A inserts कंसालताल, BW कंसतालाण, P कंसातालाणु, NORSTU कंसतालाणं — B पक्काउज्जाण, P पखावज्जाणं, W पक्खाउजाण N पक्खाउज्जाणं, OR पक्खालपुक्खालण, STU भप्फालोप्फालण — A कोलाहलो, B हलवालो, P हलउलो, W हलबोलो, NORSTU हलहलो — ABPWNOR omit सुणीअदि

4[11] P एवं पदं, W एवं, STU इदं — OR धुआगीदमा°, STU °गीदअं, A adds त्ति — P आलवीदि, S omits, U विलप्पेइ

4[12] P कि सदेहेण, O कं वि, SU किं ति, T अहं वि — A कुटंबं, BP कुडंबं, W कुडब, N कुटुंब, O कुडुंबादो — P हक्कारिय, T हंकरिअ

4[13] A omits, BWNOR °मुखं संज्ञापयति, P °मुखमवलोकयति

4[14] A ततः प्रविशति पारिपार्श्विकः प्रविश्य सूत्रधारमाह, BN ततः प्रविशति, P प्रविश्यति, WR तत प्रविशति पारिपार्श्विकः

4[15] B अणुवेदु, W अणवेदु — PW भाउ

4[16] APWOSTU सूत्रधारः, B omits, NR सूत्रधारः विचिंत्य — ABPW पुण. A °प्पयत्ता, B °पयत्ता, PWORT °पअट्टा, N °घअट्टा, SU °प्पउट्टा — A दीसधं, B दीसधा, P दीसधं. STU दीसह.

पारिपार्श्विकः । अध इं[17] । सट्टअं णच्चिदव्वं[18] ।

स्थापकः । को उण तस्स कई[19] ।

पारिपार्श्विकः ।

भाव कहिज्जउ एअं को भणइ रअणिवल्लहसिहण्डो ।

रहुउलचूडामणिणो महिन्दवालस्स को अ गुरू ॥ ५ ॥

स्थापकः । विचिन्त्य[1] । अए पणहोत्तरं खु एदं[2] । प्रकाशम्[3] । राअसेहरो[4] ।

पारिपार्श्विकः । सो एदस्स कई[5] ।

स्थापकः । स्मृत्वा[6] । कधिदं जेव छइल्लेहिं[7] ।

सो सट्टओ त्ति भणइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविक्खम्भङ्काइं केवलं ण दीसन्ति ॥ ६ ॥

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4[17] A पारि॰ प्राह. — ABPWO omit अध इं, N पारि । अध इं । सूत्र । किं उण णच्चिदव्वं । पारि भाव etc.; R भाव instead of अध इं, SU अह इं, T पार्त । अह इ । सूत्र । किं पुण एदं । पारि भाव etc.

4[18] A सट्टकेण in the margin corrected to ॰कं N सटअं — P णट्टिदव्वं

4[19] M-s सूत्रधारः — AOT कइ

5[a] P भज्ज instead of भाव — ABPWOR कहिज्जदु. N कहज्जदु, SU कहीअदु. T कहि ॥ जइ — APWNORSTU एदं, B मदं — BSTU किं — B भस्सइ, P भणाय N भणिज्जदि । भणिज्जइ — P रयणव्व॰, N रजणी॰, T रअणी॰ — B ॰सिहिंडो N ॰णिरंडो

5[b] ABW रहुकुल॰, P रहकूना॰ — BSU महिदपालस्स, W महिदवालस्स NRT मइंदपालस्स — P को इ, N क ओ, SU को खु T को ण

5[1] Mss सूत्रधारः — SU स्व॰, T आत्मगतं

5[2] PNRT omit अए. — P पणहत्तरं, O पणहुत्तरं SU पणहुत्तरं — ABPWSU omit खु, NR क्खु — N सएदं.

5[3, 4] A omits — PO राज॰, STU अवि राअ॰.

5[5] A पारि॰ आह — SU तस्स After कई OR add सूत्र॰ किं सट्टअं ·

5[6] AO omit स्थापकः, BWNSTU सूत्रधारः, PR पारिपार्श्विकः. — A omits स्मृत्वा. N सात्वा

5[7] P कथिदं, STU कहिदं — A ज्जेव, B ज्वेव, P येव, W व्वेव, NO जेव्व, R ज्जेव्व. SU एव्व, T जव्व — P छलेहिं — A adds आहा. SU आह

6[a] PSU omit त्ति — B भस्स, N भणादि, STU भणिज्जइ — A जो दूरं — A नाडियाइं, BWSTU ॰आए, P ॰यांइ, O ॰आओ. R ॰आइं — WOT अणुहरदि

6[b] ABPW पुण R उण एत्थ — OR पवेसअ॰ — A ॰विक्खंभयाइं, B ॰विक्कंभा-

विचिन्त्य[1] । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई[2] ।

पारिपार्श्विकः ।

परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।
पुरिसमहिलाणँ जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सव्वभासाचदुरेण तेण भणिदं जेव । जधा[2] ।

अत्थविसेसा ते चिअ सद्दा ते चेअ परिणमन्ता वि ।
उत्तिविसेसो कव्वं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्पा किं ण वण्णिदो तेण[1] ।

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यांइं, P °विक्कंभयाइं, W °विक्कंभयाइ NT °विक्कंभांभाइं OR °विक्कंभआइं. — ABPWO इह केवलं णत्थि, N इह केवलं ण, R ण केवलं होंति, SU ण्णेर्वदि.

6[1] AP सूत्रधारः instead of विचि°, R सूत्र° वि°.

6[2] STU omit ता. — BR किंति, APSTU omit ति; W हि. — A सक्किअं, BPWNORSTU सक्कअं — A पायियबंधे, B पाईयबंधे, P पाईयबांध. W पाईअबंधे, NOR पाउअ°, SU पाउड°, T परिहरिआउअ° — A पवट्टो, BPWNOR पअट्टो, SU पउट्टो — A सो कई, P सि, N omits; SU कवी.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 7[2]. NOR insert अवि अ between the two verses.

7[a] SU पाउड°, T पाठंअ°. — N ह्, O अ, STU खु — T भोइ — N सोमारो. STU °मालो.

7[b] NRST पुरुस°, O पुरीस°. — N °णोहि- णाण, O °णाण — O जेत्तिअमइं°, T जत्तिअ°, SU °लाणमेत्तिअ°. — N ते- त्तिअं च्चेअ. STU तत्तिअ°.

7[1] B °चदुम, PNRSU °चउरेण, W °चतुरेण, T °चचउरेण — A भणिदं ज्जेव तेण — B य्येव. P य्ये, W ठेव, NO जेव्व, R ज्जेव्व, STU इव्व

7[2] B यथा, WNOR जहा, STU जह.

8[a] P अत्थे, R अत्था°, T अत्थ°. — AOT °विवेसा, P विविसेसा, N °सिएसा, R °विएसा — APW त, N हूं. — AB PWRSTU च्चिअ, N चिअ, O च्चिअ. — B च्चेव, P सद्धविसेसेसु, W सि च्चेव, N ते च्चिअ सद्दा, O सद्दा ते च्चिअ, STU च्चिअ. — AP परिणमंते, N अत्थपरिणमंतो. — A omits वि P च, N ह्. R हूँ

8[b] NOR कव्वो — PW होउ, N होई. — N होहि STU होहु

8[1] Mss. सूत्रधारः, A सू° आह. — PSTU omit ता. — P वण्णिदा, N विण्णिदो, O वण्णिओ — SU देव

पारिपार्श्विकः । सुणसु[2] । वण्णिदो ज्जेव तक्कालकइणं मज्झम्मि मिअङ्क-लेहाकधाकारेण अवराइदेण[3] । जधा[4] ।

> बालकई कइराओ णिब्भरराअस्स तह उवज्झाओ ।
> इअ जस्स पएहिँ परम्पराइ माहप्पमारूढं ॥ ९ ॥
> सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।
> हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्ठा पउञ्जध[1] ।

पारिपार्श्विकः ।

> चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

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8[2] A पारि॰ प्राह — ANO सुणु, B सुणो, P सुखां, W सुणदु, SU सुणुसु ·

8[3] P सुवक्षद — PW ज्जेव, NOT ज्जेव्व, B ज्जोव्व, SU एव्व. — BW ॰कइंण, O ॰कइण, SU ॰कइ. — AW मयंक॰, T मृगांकनेणा॰ — A ॰कहाकारणेण, B ॰लेहाकारेण, P ॰लहाकहा॰, W ॰कहाकारेणावराइदस्स, N ॰कहाहारेण, O ॰कधाआधारेण R ॰कहारेआण, SU ॰कहा॰, T ॰कधा॰. — A अवराइंदस्स तेण B अवराइंण. P कइराण, NOR अवराइदस्स, S बोअरराइस्स अ॰, T अवराइएण अपरा॰, U अव्वरराइस्स अ॰.

8[4] W omits· N जहा, STU जह

9[a] N कइराअ. O कराओ — APW णिअय॰. B णअभ॰. O णिभर॰, R णिब्भर॰ STU णिब्भरद्देवस्स — B उवज्झाय P वि उझ्झउ, N उन्झाओ O उवज्झोओ.

9[b] A पएहि B पएहिं.—ABW परंपराए —N इअँ इ जस्स परंपराए अप्पा OR इअ जस्स परंपराए अप्पा, SU इअ (S इइ) तस्स गुणाण परंपराए, T इय तस्स जणाणं परंपरंपराए — A महाप्प॰, B माहप्प॰. — NOR ॰रूढो.

10[a] A सदस्स, BW एअस्स. STU सव्व. — U कविराअ॰. — ABWOR तिहुअणं, N तिहुणं. — STU वि. — A धवलयंति, B धवलयति, P धवलंताति, STU धवलेदि

10[b] APSU ॰पाडिसिद्धीए, B ॰पाडसिद्धीए, W ॰पडिसिद्धीए, NO ॰पाडिसिद्धिए, R ॰पालिसिद्धिए, T ॰पाडिपद्धीए णक्कलंका. — N गुणा. — B जस्स.

10[1] A सूत्र॰ पारि॰ प्रति; BPWNORTU सूत्रधारः. — B समाइट्ठा, W समारठा — A पउअधं, P पयुंजिदु, N पाउञ्जन्ध, O पउंजधि, STU अप्पुचिट्ठह

11[a] A पारि॰ सू॰ प्रति — P चाहुयाण॰, B चाउहाण॰, TU चाहुआण॰.— ABPNOR STU ॰मौलि॰, W ॰मउलि॰.

भत्तुणो किइमवन्तिसुन्दरी सा पउञ्जइउमेअमिच्छइ ॥ ११ ॥

किं च[1] ।

चण्डवालधरणीहरिणङ्को चक्कवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणेइ ॥ १२ ॥

स्थापकः । ता एहि[1] । अणन्तरकरणिज्जं संपादेम्ह[2] । जदो महाराअदेवीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति[3] ।

इति परिक्रम्य निष्क्रान्तौ[4] ।

प्रस्तावना[5] ।

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ततः प्रविशति राजा देवी विदूषको विभवतश्च परिवारः[6] । सर्वे परिक्रम्य यथोचितमुपविशन्ति[7] ।

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11[b] Mss. किदि°. — A °मवंदि°, B °मावंति°, U °मवंदि°. — P एतां नादि रा — A पओजयिदु°, BWNO पउंजइदु°, P पउंजइदु°, R पउंतदु°, STU पओजइदु° — ABPWNORSU °मेदमि°, T °मेतमि°. — ABR °च्छदि, P °स्यति, W °छति, N °च्छदि

11[1] A किं च ग्रंथाभिधेयत्वं सूचयति पारि, B omits

12[a] B चंडपाध°, P वडवाल°, NOR चंद°, T चंडपाल°. — A °हरिणो°, PO °धरिणो°. — O चक्कवत्ति° — A °पव°, B °पयलाभ°. — W °णमित्तं, N °णिमित्तं, O °णिमित्ते

12[b] B अत्त, P एतु सट्टक° — B °सोत — AN कुंतला°, O कुदना° — ABWNOR °सुदं, P °सुत्तं — APWNORT परिणेदि, B °णेद

12[1] ABPWNOR omit स्थापकः, TU सूत्र° —ABPWNOR भाव एहि, A एहि दाव

12[2] BW °करिणिज्जं, N °कज्ज — A संपादयम्ह, B संपादिम्ह, P संपादियम्ह, W संपादम्ह, U सपादम्ह

12[3] BP यदो — N महाराअस्स देवीए भूमिं — B पित्तण, N घेत्तण, STU घेत्तूण (S घत्तूण) भू° — B अप्पा, P आज्जा. — A अज्जमरिया, BP अज्जा°, N अज्जघरिणी, R °घरिणिआ — P omits अ. — B जवणिअंर, P जवणिंतरे — AU वट्टंति, PN वट्ठदि, W चिट्ठति, R दंदि, T वट्टइ

12[4] B प्रक्रम्य, SU omit — B यथोचितं निःक्रांतौ — A adds सूत्रधारपारिपार्श्वकौ

12[5] A adds नाटकावतरः

12[6, 7] AU only ततः प्रविशति राजा — P विदूषको विचक्षणा दासी विभवतश्च प्रतीहारादिपरिकरः, T विदूषकेण विचक्षणा च — P यथोचितासनेषूप°

राजा । देवि दक्खिणाहिवणरिन्दणन्दिणि वड्ढावीअसि इमिणा व-सन्तारम्भेण[2] । जदो[3] ।

विच्चोट्ठे बहलं ण देन्ति मअणं णो गन्धतेल्लाविला
वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।
जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा
तं मण्णे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवी । अहं पि पडिवड्ढाविआ भविस्सं[1] । जधा[2]

खोल्लन्ति दन्तरअणाइ गए तुसारे
ईसीस चन्दणरसम्मि मणं कुणन्ति ।
एण्हिं सुवन्ति घरमज्झिमसालिआसु

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12[1, 2] U omits राजा देवि. — B दक्खिणा°, N दक्खिणापहणरेंद°, R दक्खिणावहणरेंध°, S देक्खिअणा° — TU °णरेंद°. — B °णिंदणे, OW °णंदणे. — APW वड्ढा-वीअसि, B वद्धाविआसि, O वड्ढावीअसि, R वड्ढावीअसि — ABW omit इमि-णा — A omits वस°, B विअंतारंभेण यदो.

13[a] AP बहुलं, B विहल. — BS देंति, P दिंति. — SU म° ण दे° बहुलं. — B णो दिंति तिलाविला, W °तिल्लाइला, N °तेला°.

13[b] B वाणीओ, O वेणाओ — B विअरंति, OS विरएंति. — P लंति, OSU णेंति, T लेंति. — P अंगं — A कुप्पासकं, P किमप्पासयं

13[c] SU कुअकुं°, T कुचकुं°, N °कुंकुम्मि. — W व. — N omits घणे. — A व-ट्टंति. — ANRSU ढिल्ला°, B ढिल्ला-अरो, T टिल्ला°

13[d] STU ता. — B विणज्जिअ. — P व-संतोच्छवो, W वसंतो°, OR °तूसओ, T °तुसओ.

13[1] B देव वि°, P विभमलेखा, WO देवी वि°. — NR देव अहं पि तुम्ह, STU वि — AW °वड्ढाविआ, B °वड्ढा°, P °व्वढाविया, N °विदा, O पविवड्ढाविअ दे, R °वद्धाविआ, SU °वड्ढावइस्सं, T °वाड्ढावड्ढिसं

13[2] BP यथा, O जहा. SU जह, T जधा.

14[a] P ख्यालंति, W ख्योल्लंति, T कोलहंति. — W दंति° — B °रइणाइ, POR °रअ-णाइं, N °रअणाणि — ABPWNOR गदे, T दे.

14[b] A इसीस, BWNORSTU ईसीसि.

14[c] BP इयाहं — ANR सुअंति, B सुहंति. — AB °मज्जिम°, NSTU °मज्झम°, O °मज्जम°. — BP °मालियासु, STU °सालिआसु (S °सुं)

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये[1]

वैतालिकयोरेकः[2] । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकण्णऊर राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कन्तकामरूव हरिकेलीकेलिआर अवमण्णिदजच्चसुवण्णवण्ण सव्वङ्गसुन्दरत्तणरमणिज्ज सुहाअ दे भोदु सुरहिसमारम्भो[2] । इध हि[3] ।

पराडीणं गण्डवालीपुलअणचवला कण्णिबालावलाणं
माणं दोखण्डअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

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14ᵈ AB पायंत°, P पायंति°. — ABO °पुंजिद°, W °स°, N °पुंजोअ°. — AP WNR मिहुणाइं, B महुणाइ. — P पित्थ

14¹ A वैतालिको नेपथ्ये

14² A द्वयोर्मध्ये एकः प्राह PNR वैतालिकः, STU वैतालिकौ, S adds विजयतां देवः ; प्रथमः ।. — ABWOR जअ once only. — APWN °दिगंगणा°, B °दिसाभु°, ORT °दिअंगणा°. — APO जअ चपा°. — O चंपंगणाचपअए°. — B °कण्णकुर, T °कण्णपूर — APO जअ रा°. — A राढजणियराढ, B °जणियराढ, PW °जणिदराढ. N लीलाणिज्जोअराढदेस, O राढाजणिभायंद, R रौढाणिज्जिअराढदेस, SU °णिज्जिअ°. — A जय विक्कमक्कंतकामरूय जय चंगत्तणविणिज्जियकामरूव, B चंगत्तणविणिज्जियकामरूय, P चिगित्तणविक्किज्जिअकामरूवा, W चंगत्तणणिज्जिदकामरूव, N चंगत्तणणिज्जिअकामरूअ, O जअ चंगत्तणविणिज्जिअकामरूअ, R °कामरूअ — A जय कदलिहरकेलिकार, B °कारय, P °कलियारक, N हरिकेलिकारअ, O जअ हरिकेलीकेलिआरअ, R °कारअ, T हरिकेलि°, U भरि° — A जय अठगणिद°, BPW NORSTU अवमण्णिअ° — N °पच्चग्गसुवण्ण°, ST °कण्णसुवण्णदाण, U °अण्णसुवण्णदाण — A जय स° B °त्तणमणिज्ज, P °सुरत्तणरम°, S °सुंदेररमणिज्ज, U सव्वंगरमणिज्ज — BPWO देवस्स — W सुरहिसमयसमारंभो, STU सुरभिसमारंभो होदु

14³ A सदो, BPWNORSTU इह हि

15ᵃ STU गंडपाली°. — T °पुणअण° — P °चवल, S °चउरा — P °बालाबालाणं, NR °बालावलीया, S लोलबालावलाणं

15ᵇ AOR °हंडअंता, P °हृडयंतो, N °अंतो — BW रदि°, P रेइहरस°, NSTU °रभस° — ANR °करा, BP °करा — A लोलचूलालयाणं, B लोलवालंगणाण P लोलवालंगणाणं, W लोहलोहालयाण, NOR लोलकोलप्पिआणं, S कण्णिसीमंतिणीणं

कण्णाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं
गुम्फन्ता णेहगण्ठिं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रैव[1]

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगण्डप्पहं चम्पअं
थोआवट्टिअदुद्धमुद्धकुसुमा पप्फुल्लिआ मल्लिआ ।
मूले सामलमग्गलग्गभसलं लक्खिज्जए किंसुअं
पिज्जन्तं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

राजा । पिए विब्भमलेहे को अहं वड्ढावओ तुज्झ का तुमं पि वड्ढाविआ मज्झ[1] । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचण्डरदणचण्डेहिं बन्दीहिं[2] । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवञ्चिदपञ्चमं कलकण्ठ-

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15c N कुणतो. — B कुल्लाकुल्ल°, N चिकुल°, O कुरुल°, R चिउर°. — P पियसु, T पियेसं.

15d A गुंफुंता, N गुंफंतो, S फंता, T गुंपुंता, U गुंभंता. — B णाणगंठी, T °गंथि म-लह°. — B °सिहरणो. — AP सिहला, B संहला, W सिंघला. — BT यंति, P हृति, N यांदि, R वंति — N वादा, T वासा.

15[1] ASTU omit; B अन्नीव, P अत्र

16a A द्वितीयवैतालि°, P द्वितीयो वैतालिक पठति, N omits द्वि°; S अवं च, U अवि अ instead of द्वि°, T द्वि° अवं — ABPWNORSU जाद — P °लीद°, STU °पिंग° — A °रयणीगंड°, B °चमठीगंड°, PWO °रमणीगंड°

16b AB थोवा°, P थाआ°, NR थोआ° — ABPWOR °वट्टिद°, N °वठढिद°, S °वंढिअ°. — P °सुद्धकुसमा, W °कुसमा, NOR °फ्फलिआ. — BPORSTU पप्फुल्लिआ, N प्पफुलिआ.

16c N °लगाब्भमलं, O °भसले. — B थाल-ज्जए, N लक्खिवज्ज — B किंसुयं, P omits.

16d A महुवेहि, B महुयहिं, P महुएहि, W भमरेहिं, N भमलेहिं, OR भसलेहिं — B दाहि वि, P दोसु चि, W दोहि वि, N दोंहि सु, O दोहिं वि, R दोहिं पि, T दोहिस. — B सदिसा°. — N लगेंहि, OR लग्गेहिं, T लेगेहि — A omits व; S अ.

16[1] NR वड्ढो, O का — AB हं, P omits — B वड्ढावओ, PW वड्ढावउ, N व-ड्ढाविदो — P को, NR वड्ढा — AOT वि, NRSU omit. — B वड्ढाविय, P वड्ढाय, W वड्ढाविआ, N वड्ढाविदा, S °वआ

16[2] ABPW पुण — W दो, N दुवो, O

कण्ठेसुं कन्दलिदकन्दप्पकोअण्डदण्डाखण्डिदकण्डचण्डिमं सिणिद्धव-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं
जधिच्छं पेक्खदु देवी[3]।

देवी। जधा णिवेदिदं वन्दीहिं पउत्ता जेव मलआणिला[4]। तथा हि[5]।

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दुए — U अम्ह, O transposes वट्ठा° अम्हे — ABORSTU वट्ठाविआ, PW वद्धाविआ. — O इमेहिं कं°. — B कंच-रणचंड° — Mss. °रखण°. — B °वंदेहिं — BWRSTU वंदीहिं.

16[3] AWR विब्भममरट्ठ°. — APWOT °प-अट्ठावअं, B °परिवत्तयं, N °पअट्ठा अं, R °पअदाविअं, SU °प्पवट्ठावअं — A त-रुणीणं, W तरुणीणं, T तरट्ठिणी, U तर-लच्छीणं. — B °मारुयंदोलिदलता°, P °मारुदंदोलियफणिलदाणच्चिणीणं, W °दो-लिदचंदणलदाणच्चईणीणं, SU मलआ-णिलंदोलिअलिदलदाणच्चईणं, T मल-आणिलंदोलिअलदाणच्चईणं —AWNOR °पचंचि°, B °पवंचित°, P चोअपिवंचि-दयंपंचमं, S °पवंचिअ°, T °प्पपंचिअ°, U °प्पवंचिअपंचम. — A कलकंठीकंठकंद-लीसु, B कलकंठीकंठकंदली, P कलयठी-कठेसु, W कलअंठिकंठेसु, N कलकंठिकं-ठकंदलेसुं, O कलकंठीकंठेसु, R कलकंठि-कंठकंदलेसु, S कलकंठकंदलीसुं, T कलअं-ठकंदलीसु, U कलकंठकंठकंदलीसु. — A किदकदप्पकोदंडदंडाखंडिदकडचंडमस, B कंदलिदकंदप्पकोदंडाखंडिदकडचंडिमं, P कंदलितकंदप्पकोदंडमडितं, W कंदलिदकं-दप्पकोदडदंडचंडिम, N कंदलीदकंदप्पकोअं-डदडखंडिदचंडिम, O कंदलिदकंदप्पकोअंड-दडचंडिमं, R कदप्पकोअंडदंडखंडिदचंडिम, SU कंदप्पकोअंडदंडाखंडिआकंडचंडिमं, T कंदप्पकोअंडाखंडिआखंडचंडिमं. — ABW णिद्ध°. — NR °बंधु — A वसुधा°, O वसुहा°. — B °पुरंदीए, T °पुरंधिए — BWO सा वि°. — A विछरिय ब्भत्थलुप्पसारिय पसइसरिच्छेहिं अछीहिं, B वित्थारिय पसइपमाणच्छिणी, P पसारिस-इप्पमाणलोयणी, W वित्थारिदपसइपमा-णच्छिणी, N विस्सारिअपस्सइप्पमाणे अ-च्छणी, O वित्थारिअपसइ°, R विसारिअ पसइप्पमाणे अच्छिणी, SU पसारिअपस-रिसरिच्छेहिं, T पसारिअपसारिसरिच्छेहिं. — BPW महोछवं, N महूस्सवं, STU वसंतमहूसवं — AP जहित्यं, BWOR STU जहिच्छं, N जहिछूं — ABPWOS पेच्छ, RTU पेच्छदु. — ABPWNOSU omit देवी

16[4] A देवी राजानमाह — AWO जहा, PSTU जह, PNR add किल — B णिदेविदं, STU °दिअं. — BWRS वंदीहिं, T वंदहिं; A transposes वं° णि°. — A तहा प°. — APWOR पअट्टा, B पयत्ता, N प्पअट्टो, S तह पवट्टदित, TU तह पवट्टंत — AW ज्जेव, B च्चेव, P यिव, N जेव्व, O ज्जेव, R ज्जेव्व, STU स्स्व — NS °लो.

16[5] APNR तथा हि, BWO तहा अ, ST तह हि, U omits

लङ्कातोरणमालिआतरलिणो कुम्भुब्भवस्सासमे
मन्दन्दोलिअचन्दणद्दुमवणा कप्पूरसंपक्किणो ।
कङ्केल्लीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ
चण्डं चुम्बिअतम्बवण्णिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ[1] ।

माणं मुञ्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं
तारुण्णं दिअहाइ पञ्च दह वा पीणत्थणुत्थम्भणं ।
इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पञ्चेसुणो
दिण्णा चेत्तमहूसवेण सहसा आणा व सव्वंकसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्झे अहं एक्को कालक्खरिओ[1] । जस्स मे ससुरससुरो परघरे पोत्थअभारं वहन्तो आसि[2] ।

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17ᵃ U °मालिआ°. — BPSTU °तरलणा. — A कुम्भभग्रस्सासम, B कुम्भब्भ°, W कुंभोभ°, SU कुम्भब्भवस्सस्समे, T कुम्भुब्भु°

17ᵇ ABPWOR °दोलिद°, N °दोलित°. — A °चंदल°. — WNOR °सदा. — P °सचमिणो.

17ᶜ A कंकेल्ली°, BPNR कंकोल्ली° W कंकोल्ली°, S तंकोलिफलअपणा. T कोलीफल°, U तक्कोलिफल°. — ABPWNOR °लदा. — P °णिपट्ट°, N °णिप्पट्ट°, O °णिप्फट्ट°, STU °णिव्विणय°. — T °णाट्टाविआ

17ᵈ B चुंदु — ABPWOR चुंबिद°. — B °तयपवि°, PT °तंबपणि°, SU तंबपण्णि°. — STU आअंति.

18ᵃ APW मुंचद, BNOR मुंचध. — A धेह्वि. — B दिट्ठी, W दिट्ठं, N दिठठी. — A तरंगोत्तरा, O तरंगाढलं

18ᵇ B दिअ°, APWNOR °हाइं. — BP पीणु°. — ABNORT °त्थण°, P °त्थणं°. — B °कुंभणं

18ᶜ W इत्थो — BP °मुंज°. — ART °सिंजण°, B °संजण°, P °सजिण°, N °सिंजण°, O °सिंजिद°. — N मिसाहेअस्स, R देअस्स

18ᵈ P °महूसावणा, N चेत्महूस्स°. — R हुअणो instead of सहसा — N आणं, SU आणो, T अस्से क — B कव्वंकसा.

18[1] A ततो विदूषकः भो भो, T omits भो; U अहो. — W सव्वेसिं. — A अहं क्खेव, STU अहं किल — A omits एक्को; BPW एक्को, SU एक्को एव्व. — A कालक्खरिदो, T कालक्खरिओ पंडिओ.

18[2] A जदो ममावि य, O मम, SU मह. — A सुस्सरस्स सुस्सरो, B ससुरस्स ससरओ, P ससुरयस्स ससुरद, W ससुरद, O ससुरस्स ससुरो, R ससुरसुरो; SU add वि. A पंडिआघरे, BPWO परघरेसु, NR

चेटी । विहस्य[3] । तदो आगदं दे पण्डिच्चं मरंपराए[4] ।

विदूषकः । सक्रोधम्[5] । आ दासीए धूदे भविस्सकुट्टिणि णिल्लक्खणे विअक्खणे ईदिसो अहं मुक्खो जेण तए वि उवहसीआमि[6] । अण्णं च[7] । रे परपुत्तविट्टालिणि भमरटेण्टे टेण्टाकराले तुडिदसंघडिदे परंपरा पण्डिच्चस्स मह किं दूसणं आसि[8] । पेक्ख अकालजलदवंससंभूदाणं परंपराए पण्डिच्चं[9] । अध वा हत्थे कङ्कणं किं दप्पणेण[10] ।

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पंडिअघरे, S परके घरंमि, T पडिअघर, U परघर — A पोत्थियाईं, B पुत्थइयाइ, P पोथआइ व, W पोत्थाइ, N पोत्थिआइ, O पोत्थाईं, R पुत्थिआईं, S पोत्थभार, T पुत्थिअभारं, U पोत्थिअभार — BWO वहंतओ

18[3] SU विवहत्था — A विहस्य प्राह

18[4] A कमागदं डे पंडित्तणं. B यत् कमागदं से पं°, PWO कमागद दे पं° NR आगदं दे अक्खरस पंडितत्तणं (R °अत्तणं), T दे पंडिअत्तणं परंपराए आअदं अकालजलदवसम्भूदाणं परंपराए पंडिच्चं अह वा हत्थत्थम्मि कंकणे किं दप्पणेण see I. 18[9, 10].

18[5] A सकोप प्राह

18[6] APNORSU आः, T आम — A दासीसुदे, B धूए, P पुत्ति, N पुत्तीए, ORU धीए, T धुत्ते. — A भवस्सकिकु°, OR °कुट्टणि, SU add रच्छालोट्टिणि — A omits णिल्ल°, P णिलक्खअयक्खणे — B omits विअक्खणे WR अविअक्खणे. — R ईदिसो NRSTU ईदिसो, O ऐदिसो — BPWNORSU हं — P मुक्खा — BWO ज, N omits, R जो — N तुए, ORSTU तुम — WT omit वि — A °हासियामि, B °हसियदि, PRSTU °हसिज्जामि, N °हसिज्जइ

18[7] A अन्न च पुनर्विदूषकः, OT अन्न अ

18[8] STU omit रे, NOR रे — B पुरपुत्तविट्टालणि, O °विट्टालणि, S °विट्टालिणि — After पर° P adds कोसलत्थचट्टणि, R adds रच्छालोटणि, STU add कोसवट्टिणि. — A भमरटिंटे, N भमरझोले, OT भमर, SU °टेंटे. — N थूलपिए टेंटाकराले, O टेंटा°, T ठेंठा°. — After टेंटा° N adds कोसलव्वस्सापहारिणि, R adds कोसलआवहारिणि, T adds रेच्छालोट्टिणि — A °घट्टिदे, B तुट्टिअं°, P तुट्टसंघडेओ, W तुट्टसं°, NR तुट्टसं°, O तुधुत्तट्टसं° — ABPWNOR omit पर°-आसि, T omits मह.

18[9] ABPWNORT omit — S पेक्ख — SU °जलदस°. — U °व्वस°.

18[10] T omits, see I. 18[4]. — B अहा, PWNORSU अह. — S व — After वा U adds रत्थारोहिणि मेकुञ्जोठिणि — B हत्थंमि, R हत्थ, S हत्थंमि, U हत्थत्थंमि — ABRSU कंकणे. — A ता किं — N दप्पणेण पेक्खीअदि, O द° अविपक्खिज्जदि. R द° पेक्खिअदि

विचक्षणा । विभाव्य[11] । एवं णेदं[12] । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति[13] । ता वअअ वसन्तं[14] ।

विदूषकः । कधं पञ्जरगदा सारिआ विअ कुरुकुराअन्ती चिट्ठसि[15] । ण किं पि जाणासि[16] । ता पिअवअस्सदेवीणं पुरदो पढिस्सं[17] । जदो ण कत्थूरिआ कुग्गामे वणे वा विक्किणीअदि ण सुवण्णं कसवट्टिअं विणा कसीअदि[18] । इति पठति[19] ।

फुल्लुक्करं कलमकूरसमं वहन्ति
जे सिन्दुवारविडवा मह वल्लहा ते ।

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18[11] ASTU omit

18[12] ABNORSU एव्वं, T पेच्छ एव्वं — ABN णेदं, STU एदं.

18[13] ABPWNOR omit धावंतस्स — AB PWOR तुरंमस्स. — A सिग्घत्तणा. — A पुच्छिज्जंति, B पुच्छिज्जमि, P पुत्थियंति, WOSU पुच्छिज्जंति, N पुच्छिअंति, R पुच्छिअन्ति, T पुच्छिअदि

18[14] A तथा त्वं यदि पंडितो सि ता वअस्य वसदं, T वसदअं

18[15] ASTU omit कधं, P तुमं, NR तुमं उण, O कधे. — W पंजरि° — P °गद, WSTU °गआ. — BPNOR सारिअ व्वय, W सारि व्व, STU विअ सारिआ. — W कुरुकुरुयंती. STU चिरं घुरघुरा° (T खुरखुरायंति). — A पुरो चिठ्ठसि.

18[16] BW omit. — SU ण हु किं पि तुमं, T ण कि वि तुमं — NR जाणेसि.

18[17] B पियवस्स°, NRSU पिअवअस्सस्स देवीए (S adds अ), T °देवीए पुदो — A पढ्ठिस्सं, P पढिस्सं, SU पठिस्सं. T पट्टिसं.

18[18] A जदो कत्थूया गामे ण, S कत्थूरी, T कंथूरिआ-ण, U कत्थूरी ण. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्किणियदि, W विक्कणीयदि, T विक्किअदि. — W णेदं, STU ण अ. — W सुवण्णं ज°. — A कस्सटया, B कजसवट्टियं, P कसवट्टयं, S वट्टअं, T कसणावट्टिअं, U कसणावट्टअ — N सिलापट्टए क°, R पट्टए क°. — O त सुवण्णं जं कसवट्टे णिव्वडइ सा घरिणी जा पदिं रंजेदि तं पठिअं जं सभासु पठीअदि instead of ण सु°-कसीअदि, see I 19[7].

18[19] A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पढ (O भासय) सुणीअदु (N °दि) विदूषकः पठति

19[a] A फुल्लक्कुरं, BN फुल्लक्करं, P फुल्लकरं, SU पुप्फुक्करं. — TU कमल°. — STU °विडए.

19[b] N सिधु° — RSU ते.

जे गालिअस्स महिसीदहिणो सरिच्छा
ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य[1] । णिअकन्तारम्भणजोग्गं दे वअणं[2] ।

विदूषकः । ता उआरवअणे तुमं पढ[3] ।

देवी । किंचित्स्मित्वा[4] । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गव्वुत्ताणा होसि[5] । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कव्वं[6] । जदो तं कव्वं जं सहासु पढीअदि तं सुवण्णं जं कसवट्टिआए णिव्वडदि सा घरिणी जा पदिं रञ्जेदि सो पुत्तो-जो कुलं उज्जलेदि[7] ।

विचक्षणा । जं देवी आणवेदि[8] । इति पठति[9] ।

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19c AO गालिदस्स, P गालिडस्स — B म-हसी° — R °हहिनो — T सरि-कखा

19d T विअकोल

19[1] A विहस्य प्राह. NR omit.

19[2] APOR °कंतारंभण°, B °कंतावत्तुण°, N णिअकंतआरंभण°, U °कंदार°. — O °जोमां

19[3] BW किं पि, O किं चि instead of ता — ABPWOSTU उदार°. — BSTU °वअणा — W तुमं पि, U omits — APORSTU पठ

19[4] A अथ देवी विहस्य किंचित्नामाह, B किं च स्मित्वा, S omits किंचित्

19[5] STU omit सहि, P अह — A अम्ह, STU अम्ह — A पुर. — P तुवं, NR तुमं — ANOR गाढं — A °कइत्तणे, P °कइत्तेण — A गउत्ताणा, B उत्तणा, P उत्ताणा, W उत्ताणो, N उत्तिआ, O उत्ताणोत्ता, R उत्तिणा S ग उत्ताणा — W भोदि

19[6] W omits ता. — A पठसु, ORSU पठ. — BWNOR °कवं — BWO omit किं पि — STU किं वि सअं° क-व्वबंधं

19[7] ANRSTU omit जदो, B यतः. — N omits तं कव्वं. — APOSTU सहासु, BW सभाए, NR सहाए — AOR पठी°, BN पढि°, STU पढ्ढी° — O omits तं सु°-रञ्जेदि, see 1 18[16] — A कसट्टे, N कसवट्टिणा, R कसवदे, ST कसणवट्टए, U कसणपट्टए — A णिव-हदि, BW णिव्वहदि, P णिवहेदि, NR णिवट्टेदि, STU कसीअदि — AB घरणी — NR पिअं, STU पइ रञ्जेइ — ABPW omit सो-उज्जलेदि — N उत्तो, T पुत्तओ. — STU उ-ज्जलेइ

19[8] S आणावेइ

19[9] APNR omit इति, BWOSTU त्ति — A पठदि विचक्खणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिण्णोरई-
फारुप्फुल्लफणावलीकवलणे पत्ता दरिद्दत्तणं।
ते एण्हिं मलआणिला विरहिणीणीसाससंपक्किणो
जाआ झत्ति सिसुत्तणे वि बहला तारुण्णपुण्णा विअ ॥ २० ॥

राजा। सच्चं विअक्खणा विअक्खणा चदुरत्तणेण उत्तीणं विचित्तदाए रीदीणं[1]। ता किं अण्णं कइचूडामणित्तणे ठिदा एसा[2]।

विदूषकः। सक्रोधम्[3]। ता उज्जुअं जेव किं ण भणीअदि अच्चुत्तमा विअक्खणा कव्वम्मि अच्चहमो कविञ्जलो बम्हणो त्ति[4]।

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20a A °मेखलाहि, WR °हि, O °लिहिं — ABWNOR खलिदा, P खलदा, SU खलिआ — N °खिंणोरई

20b APWR फार° — APWNRT °फुल्ल°. — B °कणावलीकमलणे, P °कवलिदा, S °कवलणे. — B दलिदत्तणं.

20c B विरहणी°. — N °णीस्सास°, O °णि-सास°, SU °णिस्सास°.

20d APWNORT जादा, B जाद ज्जत्ति, O दसत्ति — N पि — AP बहुला

20[1] A राजानन्तरोक्तं निशम्य, STU राजा विहस्य — A सच्चं २, STU सच्चहा — A वियक्खणा। तथा वियक्खणा, PN वि° once only, STU वि° वि° एव्व — B चदुरत्तणा, P अहो चदुरत्तणं अत्यस्स, W चउरत्तणे, N चदुरत्तणे. S विच। उत्तणेण, TU चउर° — A सत्तीणं, W चदुरत्तीण, N उत्तिणा, R उत्तिणा — A वयणविचित्तदाए य, B ता किं पि अण्णं विचित्तादाए, P विचित्तदा ता अन्न विचित्तदाए, W ता अ किमण्णं चदुरवयणविचित्तदाए, NR omit वि°, O ता किं अण्ण वि°, T विचित्तदाए — ABPWNOR omit रीदीणं, T रीईणं. Here A inserts सुकइणं पि सुकई वियक्खणा, B कईणं सुकइ त्ति, P कईणा सुकइ त्ति, W सुकईणं पि सुकइ त्ति, NR कईणं पि कई, O कयेणं वि कइ त्ति.

20[2] BPO omit — A ता भणइ, W किं भणइ omits ता. — A सुकइ°, W सुकइचूडामणे, S कईचू° — ST चिट्ठिदा, W ठिदाए. — NR omit एसा. — Here A inserts देवी भुत्वाह। जं देवेण निविट्ठं तत्तथेव, BNOR देवी विहस्य कवि(NR °इ°)चूडामणित्तणे (B °णेण) ठिदा एसा, P देवी विहस्य कइचूडामणित्वे स्थिता एषा देवी विहस्य महीयलसरस्सई एसा, W देवी भणइ किं एदं महीयलसरस्सई एसा वियक्खणा एव देवी विहस्य कविचूडामणित्तणेण ठिदा एसा

20[3] A सक्रोधमाह

20[4] A ज्जेव B ठेव, P येव, W ल्लेव, N ज्जेव्व, O जेव्व. R लव्व STU ज्जेव्व. — APWT भणइ B भिणाइ NR भ° देयीए. OS भणइ — A अच्चताधमो,

विचक्षणा। अज्ज मा कुप्प[6]। कवं-जेव दे कइत्तणं पिसुणेदि[7]। जदो क-
ण्णारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लद्धत्थणीए विअ
एक्कावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कज्जलस-
लाआ ण सुट्ठुदरं रमणिज्जा[7]।

विदूषकः। तुज्झ उण रमणिज्जे वि अत्थे ण सुन्दरा सद्दावली[8]। कणअ-
कडिसुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरविर-
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलम्बेदि[9]। तथा
वि तुमं वण्णीअसि[10]।

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B अच्चाधमो, P अच्चंताधम्मों, W अ-च्चाधम्मे, N अच्चाहमो, O अच्चधमो. — BNR कविंजल, STU कईजलो — AW कंजलो. — A adds देवी। अध किं। यद महीयल्लस्स सरसइ विधक्खणा compare PW i. 20[2].

20[6] A जतो कव्वं, B कधिदं, T कःपक:-दं — ABWN ज्जेव, P य्येव, O ये-व्व, R ज्जेव्व, SU यव्व, T यव्वं यव्व. PNRSTU omit दे — BW कवि° — B पिसुणेदि, STU पिसुणेश

20[7] A कतारंजयाजोमो णिले, B णियहंतारत्तण-णिंदिणिज्जे, P निकयंतारजसयो णिंदणिय्ये, W णिअकंता°, N णिअककारभणजोमो णिदणिज्जे, O णिअकतारंजणजुणो णिद°, R णिअकत्तारजनजोमगणिद° — ATU omit वि, BP स, S अत्थे वि — AP सुकुमारा, B कुसमारा, W सुकमारा, NR सोमारा, STU सुउमाला omit दे — A जहा। लंबत्थनीए विय एकाउली। त-था। तुंदि° — BW तुंदिलाए, N तुंदि-लाआए, R तुंदिलिआए O कद्दिअकेसाए विअ मालईकुसुममाला तुंदिलाए, U omits तुं° विअ. — B कुचलियाय, NR कंचु-लिआ कद्दिद (N कड्डिद°) केसाए (R °स-आए) विअ मालदीकुसुममाला, O कंचु-लिआ ठेराए विअ कउक्खविब्भमो — A तथा काणाए, N कणाए, STU काणीए. — B वि — A अंजणसिलाया, B °सि-लाया, T °सलाहा — A omits ण-रम-णिज्जा — P omits ण, BWO सु° ण. — B सुद्धत्तरे, P सट्ठुदरं, W सुट्ठुअरं, N सुठ्ठदरं, O सुहुदरं, RU सुट्ठुतरं T सु-ठुअरा — Before र° BWNOR add भादि — S रमणिज्जालंकिआ

20[8] AB तुज्ज, W तुज्झ — A पुण — A ज्जेव, P विय instead of वि — A STU omit ण — STU असुंदरा.

20[9] A °सुत्ते — WN किंकणी° — BWO °मालिआ — A पडसुत्तपट्टए, B पडियट्टि, P पट्टवत्थे, W पडिपट्टे, N पट्टवट्टाए, O पट्टपट्टे R पटपटए, T पडिवट्टवट्टए. — N वत्त — AWO टसरि°, B त-सरि°, P सरि°, T तिसर°, U तरंहरस°. — T गोरीए — W विव — B चं-दणकच्चा. — ABPWNORT चारुत्तणं — STU अवलंबेद

20[10] A तथा, NR तहा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प[11] । का तुम्हेहिं समं पाडिसिद्धी[12] । जदो तुमं णाराओ विअ णिरक्खरो वि रदणतुलाए णिउज्जीअसि[13] । अहं उण तुला विअ लद्धक्खरा वि ण सुवण्णतुलणे णिउज्जीआमि[14] ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खिणं च जुहिट्ठिरजेट्ठभादरणामहेअं अङ्गं तडन्ति उप्पाडइस्सं[15] ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह तडन्ति खण्डिस्सं[16] ।

राजा । वअस्स मा एवं भण[17] । कइत्तणे ठिदा एसा[18] ।

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omits वि. — B तुवं, NR तुअं, STU तुत्थं. — N वक्खिअसि, U वाणों आसों

20[11] ABPWSU omit मा कुप्प

20[12] B तुम्हे, PW तुम्हेहि, SU तुज्झ, T तुम्हहिं — NR सह, STU omit; APW समं अम्हाणं — A पडिसिद्धा, P पडि°, N °सिद्धिआ, T पडिपत्ता

20[13] A यदो. — BW तुवं, NR तुअं. — R omits णा° विअ. — NSTU omit वि. — ABPWNRSTU रअण°, O रण°. — W °तुल्लाए, SU °तुलणे — P णिजुंजीयसि, S णिउज्जीआसि, U णिउज्जी°.

20[14] S omits — ABW पुण, R दुण. — BPWNOR तुल व्व, U omits. — B लद्धअक्खरा, T लद्धअद्दलक्खरा तुला विअ. — N omits ण. — A सुवण्णलवेणावि, B सुवण्णतया । तोलणेण नउजी (illegible), PWOR सुवण्णलवे, N कण्णासतुलणे; PWR add वि — A धुंजामि, B see above, P णिकुविज्जियामि, N णिउंजिआमि, TU णिउज्जी°.

20[15] W वि° सक्रोधं — BRSU एवं — BPWNOR मह भणंतीए, T उवहसतीए omits तुह — A व, P वा, OU अ, NR omit च — A जुहिदुठल°, B जुहिहर°, WO जुहिट्ठिल°, NSU जुहुट्ठिर°, R जुहिट्ठिल°. — ABWR °भाअर°, P °भादुणो, N °भाउ°, STU °भादु° — ABPWNR °धेअं. — ANOR अंगजुअलं — A झडत्ति, B तडित्त, POR STU omit; N झत्ति — A तोडिस्स P खंडिस्सं, W उप्पाडयस्स, STU ख डइस्सं

20[16] P omits विच°. — ABPSU omit अहं पि; P inserts तह; W तुज्झ पुणो हं omits पि; N ता अहं पि, O वि — A उत्तय°, P °पुरस्सरं omits णक्खत्त°, O °पुरत्थिम°. — ABWNOR °धेअं. — A अंगुयुगलं, N अगजुअलं — ABPW omit तुह, O ते — APO तडित्ति, B तडित्त, NR झत्ति, STU omit — S पाडइस्सं, TU छेदइस्सं.

20[17] B वदस्स — ABPWOSU omit मा भण, NR omit एवं; T लेच्चं

20[18] P अपुव्वकइत्तणे W कयत्तणे, SU कइं

विदूषकः । सक्रोधम्[19]। ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउड्ढणन्दिउड्ढपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ त्ति[20]। इति परिक्रामति[21]।

विचक्षणा । विहस्य[22]। तहिं गेच्छ जहिं मे पढमसाहुलिआ गदा[23]।

विदूषकः । वलितग्रीवम्[24]। तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दत्तावली गदा[25]। ईदिसस्स राअउलस्स भद्दं भोदु जहिं चेडिआ बम्हणेण समसीसिआए दीसदि मइरा पञ्चगव्वं च एक्कस्सिं भण्डए करीअदि कच्चं माणिक्कं च समं आहरणे पउञ्जीअदि[26]।

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दच्चूडामणिसयो, T कइच्चूडामणिसयो — B णोविदा, WN णिठिदा, O परिणिट्ठिदा, T णिट्टिविदा

20[19] A स॰ प्राह

20[20] NR omit ता — AP उज्जयं — A ज्जेव, B चेव, P य्येव, W व्येव, NR ता, O ज्जेव्व, STU एव्व. — A भणावे, BNOR भणाइ, PS भणइ, W भणेइ राजा, T भणसि — SU चेडी — A हरयड्डनंपियड्डपाडिसयपुभ्भुदीणं पि वृद्ध-याराशब्यंप्रभतीनामपि कवीनां, B हरिउट्टनंदियट्टपोट्टिसहालपहुदीणं, PW हरियट्ट (W °ट्ठ°) णंदियट्टपुट्टिसह लप्पहुदीणं, N हरिआ-टपदिअंदपोट्टीलसाहासलप्पट्टुदीणं O हरिउ-ड्डणंदिउड्ढ° R हरिअदनदिअंदपोदासहाल°, STU हरिवड्ढसिद्धि (S °द्धो°) ओट्टोस-(T °अंटिस°) पालित्तअचंपअराअमल्लसेह-राणं (T °मलअसिंहाणं) omit पि — A मध्ये, BW पुरउ STU मज्झे.

20[21] A राजा एवं योदं विदूषकः कष्ट इवोत्थाय परिक्रामति, P राजा एव योदं विदूषकः परि°, W परि° राजा एवं नेदं विदूषकः कष्ट इव सक्रोधमुत्थाय परि°, R राजा एवं योदं विदूषकः सक्रोधं परि°, U omits, ST omit इति

20[22] B omits विच°. — A विहस्याह, B NOR omit.

20[23] N एवं योदं तहिं — P गच्छ संसंकुश — W मे मादाए, STU दे — NO पढमा, R पढमा, S पुढम°, T पुढमा, U पुढम — A °साहल्लिया, B °साहुल्लीया, P °साहुल्लिआ, W °साहोलिया NOR साहिआ, S °स्साहु°, T समुलिआ.

20[24] A °ग्रीवमाह, P विहस्य वलित°

20[25] W तुवं, NR तुअं — AW पुण, B मणु, P पि — STU दे — B मदो, P पढमे मादाएं, O मादाए — A पढम°, BP पढम°, STU omit. — T गलिदा, U गआ — After गदा A adds अण च, W adds अव च.

20[26] P ता ई°, O येरिसस्स, STU ईरिसस्स — A रयउ°, BPWOR राउ° — SU होदु — A बमणेहिं, WR बम्भणेण O महणेण — A सम पाडिसिद्धिं करेदि, P समं समसमसीसियाय, N समं सीसिआए R समं ससीसिआए, SU सम-

विचक्षणा । इध राअउले तं दे भोदु कण्ठट्ठिदं जं भअवं तिलोअणो सीसे समुव्वहदि तेण अ दे मुहं चूरीअदु जेण असोअतरू दोहलं लहदि[27] ।

विदूषकः । आ दासीए पुत्ति टेण्टाकराले कोससदचट्टिणि रच्छालोट्टिणि एवं मं भणासि[28] । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं फग्गुणसमए सोहञ्जणो दोहलं लहदि जं च पामराहिंतो गलिबडल्लो लहदि[29] ।

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सोअ, T समसोसा — STU दोसइ· — O मदिरा· — OU अ· — B एकरिसं, W एगस्सि, N एकस्सि, O एअस्सि — A भंडे, W भंडे, N भंडया· — A करदि, BWR कोरदि, N किअइ, S करीअइ, T करइ — B कव्वधं, STU काअ· — OS अ — A आहरयेहि, B आहारये, SU आमणये· — A मिउंजेदि, N पउंजीअदि, S पउञ्जीअइ, T पउंजीअइ, U णिउञ्जीअदि — P omits-कच्च-य°

20[27] A चेटी विहस्याह, BPNR चेटी· — A इह हि, BWNORSTU इह, P एत्थ — A राअकुले, BPWNOR राउले — AN ते, B मी हे instead of दे भोदु, W omits दे: P तं हाव, U एव्वं एवं दे· — P देउ, O भोदु दे, STU होदु — After भोदु A runs जं असोयतरू दोहलं इच्छदि । भणो च । जं भयवं तिलोयणो सीसे वहदि तं ते कंठे च लगिदं भोदु· — P omits कंठ°, SU °ट्ठिअं, T °तिअं — P एत्. N omits — B तिलोयणा भअवं, P भगवान् त्रिलोचनो महेश्वरः, WO ति° अ°, STU अ° ति° णअणो — SU सोहए — OSTU °हइ — B तेणं· — BOSTU omit अ, NR च — P ते, O दे मुहे, S मुहं ते, T मुहं दे· — B चूरयदु, P चूरिज्जदु, N चुरिअदु, O चूरिअदु, S चूरीअदु, T पूरइज्जइ, U चूरिज्जइ· — P असोयक, S वउलतरू· — B दोहलयं, P दोहयलं W तरुणीयं दोहलअं· — ABO लहेदि, P लहेसि, N लहेति, SU लहइ, T लहेइ

20[28] ANRS आः, T आम· — A दासीपुत्ति भमरटिंटे टिंटाकराले, S पुत्ति रच्छालोट्टिणि एव्वं भणासि मं and omits the rest — B टंटा°, U रच्छालोट्टिणि टेंटा°· — ABOR कोससय°, P कोसासय°, W कोससयअ°, N कोससमल°, T कोसवट्टिणि, U omits — BNR °चट्टिणि, P °चट्टिणि, WO °चट्टिणि· — A °लुट्टिणि, P omits रच्छा°, O °लोट्टिणि, T रच्छालोट्टिणि कोसलुट्टिणि, U रच्छालोट्टिणि — A हं एव, NORSTU एव्वं — AN omit मं, O मे, STU अ° मं· — Mss भणासि (N भणिसि)·

20[29] O omits ता· — WNSTU मह°· —

विचक्खणा। अहं उण तुह एवं भणन्तस्स णेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं[30]। अण्णं च उत्तरासाढापुरस्सरणक्खत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्सं[31]।

विदूषकः। सक्रोधं परिक्रामति जवनिकान्तरे किंचिदुच्चैः[32]। ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि[33]। ता अज्ज-

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AWOR °कंभणस्स, B °कम्भणस्स, P °णंमस्स, SU °ब्भणयास्स — BPWNOR भणिदेण — SU दाणि त — P तुमं पि, NR तुम, T तुमं दाणिं and omits तं — A लहि, W लहइ, NR लहसु, S लहेहि — B फग्गण°, R फुगिन°, T फग्गुणी° — A सोहिलणो, BPO सोहंजणओ, STU °अणा — A जणाओ instead of दोहलं, BPO omit, WRT जणादो, N जदो, S दो — PON लहेदि, W लहइ, STU लहंति — BPRT omit च, NO अ, SU वा — B पामरहिंतो, S पामराटो, U पामराहिं — A गालियव°, B गलवियल्लो, PR गलो°, W गलोयवपलो, N गलिल्ल°, O गलद°, SU दुट्ठ°, T गद्दि° — S °बोहिल्लो, T °वहिल्लो, U °बलिल्ली — W लहहि, NO लहेदि, STU लहइ

20[30] A विचक्खणा विहस्य वक्ति — AB पुण, N पि उण — P तह, W तुम, U omits — ASTU omit एव भणंतस्स; BO have ए° भ° after पाअ°. — NR एव्व — W णेवरस्स — B वि, T इव्व instead of विअ, U omits — A पायग्गलग्गस्स adds पायेण-चूरिस्सं in the margin. — N पमण, S पावेण, TU पासायेहिं — U तुह मुहं — A चूरिस्सं, PW चूरिइस्स, SU फूरिस्सं — A adds तथा। उत्तरफग्गुणीपुरस्सरणक्खत्तणामधेयं अंगं लहिति खंडिस्सं

20[31] S omits च, TU अ — A उत्तराफाल्गुनक्खत्तपुरस्सरणामधेयं, B °साढपुरस्सरस्स°, P °साढ°, WN °साढ°, R °साठ°. — O °परट्ठिद°, R °पुरणक्खत्त°. — BP WNR °धेअं. — A अंगजुगलं, S अं° दे, T अंग दे, U दे अंग° — STU उप्पाडइस्सं omit घल्लिस्सं, A खिप्पिस्सं, P ल्लिस्सं, N घालि सं

20[32] PWO विदूषकः अहं च ते (O तुह) चलण (P चलक°) णिक्कमणो (O °णु°)-क्कमणविसट्ठाणअंगं खंडिअ घल्लिस्समिति सक्रोधं — ST परिक्रामन् — A किंचिदुच्चैरुक्ति च

20[33] A इदिसं, PNRSTU ईरिसं, W इदिसं — ABPWNR राउलं, O लाउलं — W दूरेण, O दूले — A वंदीयदु B वंदीयदि, SU वंदिज्जइ, T वंजीअदि — A जहीं, B यहि — BO बम्ह° समं दा° — W बंभणेण — A पलपदि, B पडिसिद्धी, PWT पडि°. — STU करेइ

प्पहुदि णिअवसुंधरावम्हणीए चलणसुस्सूसओ भविअ घरे ज्जेव चिट्ठिस्सं[34]।

सर्वे हसन्ति[35]

देवी। कीदिसी अज्जकविञ्जलेण विणा गोट्ठी कीदिसी णअणञ्जणेण विणा पसाहणलच्छी[36]।

नेपथ्ये[37]

विदूषकः। ण हु ण हु आगमिस्सं[38]। अण्णो को वि पिअवअस्सो अण्णेसीअदु[39]। एसा वा दुट्ठदासी लम्बकुच्चं टप्परकण्णं पडिसीसअं दइअ मह ठाणे करीअदु[40]। अहं एक्को मुदो तुम्हाणं मज्झे तुम्हे उण वरिससदं जीवध[41]।

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20[34] A omits ता — ABORTU °पहुदि — A णियवसुधराए वम्हणी। ए, B णियवसुंधरवम्हणीए, P णियवसुंहरानामवंभणीए, W णियवसुंधराणामवंभणीए, NR णिअगेहिणीए वसुंधराणामधेआए वम्हणीए, O णिअयसुधरावभणीए, S णिअवसुंधराबह्मणी, T णिअघर गदुअ घरणिए वसुधराणामहेआए बह्मणीए, U घरअं गदुअ णिअवसुंधराबह्मणी — A चलणन्हूराओ, B °सुसूओ, PW °सुस्सूसगो, N °सुसतुओ, T °सुस्सूवो — A णियगेहे, BPWO गेहे, NR omit, TU घरए — NRU omit ज्जेव, O ज्जेव्व, S एव्व, T व्व — A चिढ़ट्ठिस्सं

20[35] A इति श्रुत्वा सर्वे, BNR इति सर्वे, O त्ति सर्वे

20[36] A विभमन्नेखा, N omits देवी — A अज्ज को°, NR अज्जउत्त को°, SU कोदिसो, T देव कोरीसो — A कपिञ्जलेणा, N कइञ्जएण कइणा, R कविञ्जलेण, STU °कइंजलेण — B कोदिस, PW को° उण, STU कोरिसो — A णयणाण कज्जलेणा, N णुणा-णामजणेण, SU अजणेण, T अजणेण omits विणा. — A पसाह°, PW पसाहणा° — S adds अच्छीण

20[37] NR आकाशे, U ने° सगर्वः

20[38] ABPWNRU omit विदू°, ST विदू° आकर्ण्य सबहुमानं — OT ण हु once only — S आअमिस्सं.

20[39] B अण्णे and omits को वि, A पि — P पियवम्सो पियवयस्सेण, W पि° वयस्सेण, O वअस्सो, T पिअवस्सम्मस्स, U °वअंसस्स — A अणेसियदु, U अण्णेसणीअदु

20[40] BO इअं, NR अहवा एसा — AWNR omit वा, SU वो — A वठकुच्चं, N °कुचा, SU °कुच्चअं, T °कुच — A टभ्भङ्कण, P ट° पडिल्लसीस चा, W ट° कडिल्लसीस पडिल्लसीम, N °कण्णा, T टप्पकण्णं, U अप्परकण्ण — AB दईय, PW दायिय, N देपिअ, R देइअ, S दइअ corrected to कदुअ, T धरीअ, U कदुअ — P मह थाणे, ST अह्मट्ठाणे, U अम्हठाणे, APWNR कीरदु, BO पढमण कीरदु, ST किरदु, U करिज्जउ

20[41] A अहनेको, B अहनेको — A मुदो

विचक्षणा । मा अणुसंधेध[42] । अणुणअकक्कसो क्खु कविञ्जलो बम्हणो सलिलसित्तो विअ सणगुणग्गणठी गाढदरो भोदि[43] ।

देवी । समन्तादवलोक्य[44] ।

गाअन्तगोवअवहूपअपेङ्खिआसु
दोलासु विब्भमवईसु णिविट्ठदिट्ठी ।
जं जाइ खञ्जिअतुरङ्गरहो दिणेसो
तेण च्च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविश्य पटाक्षेपेण[1]

विदूषकः । आसणं आसणं[2] ।

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after मज्झे, STU मुझो — BWO तु-म्हाणं सव्वाणं. — A मज्जे, B ज्जेव, PW मज्झंमि, O जेव्व मज्झे, STU omit — N तुझे. — A च instead of उण; U omits — N विरसि°. — BPW NRSTU °सअं — B जोवणं, NOR जोअण, SU जोविस्सह, T जवोस्सह — APWO add राजा कवि(AW °ञ्ज°)-जलेण विणा कुदो सिअअस्स णिव्वुदी

20[42] A हे देवि मा, SU मा णं — AN अ-णुसधेहि, BO °धेह, P अणुसुंधह, R omits; STU अणुणेह.

20[43] A जेण अणुणयिदुकक्कसो, B अणुणेयक°, O °कक्कसो — APW खु, BOSTU omit — A एसो कविंजलो, PW कवि-जलओ, OSTU कइजलो — A दिओ instead of बम्हणो, BPWO omit — A विभमलेखा । सलोलसित्ता, P °सत्तो — AO omit विअ — BO °गठि व्व, P °गठी व, AWNRT °गठी — PW add दिढ, NR add थिर — A in the text only यरो भोदि and adds विय गाढयरो भोदि in the upper mar-gin. — BWOSTU गाढअरो, P गा-ढरो, N गाढसरो, R गाढअरो — PW NO होदि, SU होइ, T होहि — NOR add णं दसणोअं दोसदु

20[44] A देवी पुनः, PW विभ्रमलेखा, NR omit देवी — BON समस्तमव°, W °लोकि.

21ᵃ B गायंति°, N गाअन्तगोवअवहू°, O °गो-वह°, STU °तगअवहू° — A °पंखि-दासु, B °पक्कदेसु, PWO °दासु, N °पे-ङ्खिआसु, T °पेंखिअासु

21ᵇ STU होलासु — APWR °वदीसु, B विब्भमसदेसु, N °वदिसु, O °जुदासु, S °वतीसु, TU °वएसु — B णिविट्ठदि-ट्ठी, N णिसह°, R णिसण°

21ᶜ ABPWNOR जादि, AW खचिद°, BP ORU खजिद°, N खहिदतुरअ°. — B °संगरहो

21ᵈ N तेणे, RT तेणेव. SU तेणे — ABP WNOSU च्च, A होदि — P दिवहा, N दिअसा — P च्छ दीह°, OT अदिदी°.

21[1] A अथ प्रवीश्य — O नटोक्षेपेण

21[2] A विदू° वक्ति — N आसणमासणं दुवारे चिठ्ठादि भैरवाणादो

राजा । किं तेण[3] ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठदि[4] ।

देवी । किं सो जो जणवअणादो अच्चब्भुदसिद्धी सुणीअदि[5] ।

विदूषकः । अध इं[6] ।

राजा । पवेसअ[7] ।

विदूषको निष्क्रम्य तेनैव सह प्रविशति[8]

भैरवानन्दः । किंचिन्मदमभिनीय[9] ।

मन्ताण तन्ताण ण किं पि जाणे झाणं च णो किं पि गुरुप्पसाआ ।
मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ[1] ।

रण्डा चण्डा दिक्खिआ धम्मदारा
मज्जं मंसं पिज्जए खज्जए अ ।

21[3] A राजाह. — N राजा । सपत्ती भेरवाणादो. — T ते, U देवा.

21[4] N omits. — Only O and occasionally SU have भइरवाणंदो; the others read here and in the following भेर॰. — A उपवेस्सदि, B उपविस्सदि, P उपविसदि, W उववसिदि, R आअच्छदि, STU दुवारे चट्टइ.

21[5] N omits. — W राजा — A भो जो and omits किं; BPW जो सो — A ॰वअणाओ, P ॰वअणादो — A अच्चुब्भुदा॰, B अच्चुब्भुद॰, P अच्चब्भुय॰, W अच्चुब्भुअ॰. — P सुणीयदि

21[6] A omits विदू॰. — STU अह. — APW किं, BO ऐं

21[7] NSU पवेसअ पवेसअ

21[8] B निमृत्य, T तदेति निष्क्रम्य. — STU तेन सह. — A विशति

21[9] B ॰मंदमभि॰, N ॰मंदाक्षमभि॰. — NR add पठति.

22[a] ABPWO मंतो वा तंतो वा, N मंतं च तत वा, R मत्तो वा त्थत्तो वा. — AN हु किं, BPWO अ किं, R च किं — STU वि. — ABPR झाणं, W झाणं. N झाण, O वहाण — A धाणा, W झाणा — B पि वा, O अ णो किं तु, STU वि. — PWRS ॰सादा, N गुरुप्पसादो, OTU ॰सादो.

22[b] BW पिवामो, PNSU पिवामो — N मिहिलं. — T रमामोक्खं. — PN अ-ज्जामो, O अ जामो.

22[1] A अण्ण च

23[a] P चंडा रंडा, O चडी. APNR दिक्खदा, B दिक्खिदा, W दिक्खदा. — O धमादिरा

23[b] A मांसं मज्जं, B मज्जं मंसं, T मज्जं

भिक्खा भोज्जं चम्मखण्डं च सेज्जा
कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च[1]।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा
झाणेण वेअपढणेण कउक्किआहिं।
एक्केण केवलमुमादइएण दिट्ठो
मोक्खो समं सुरअकेलिसुरारसेहिं ॥ २४ ॥

राजा । इदं आसणं[1]। उववसिदु भेरवाणन्दो[2]।

भैरवानन्दः । उपविश्य[3]। किं कादव्वं[4]।

राजा । कहिं पि विसए अच्छरिअं दट्ठुं इच्छामि[5]।

भैरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावइण्णं
थम्भेमि तस्स वि रइस्स रहं णहद्धे।

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समं. — ABPR स॰ पि॰. — ABPW
या, T स.

23ᶜ B भिक्ता — N भोज्ज. — O ध. — T झेजा

23ᵈ N कालो — ABPWOR भादि, N भ-
ाइ, S होव U हाइ

23¹ T अवि अ.

24ᵃ APO ॰बंभमुहा, B ॰मुहादि, PU क,
NOR हि, ST अ. — NRT देआ, O
देव्वा

24ᵇ A ज्झाणेण, O झाणेण — STU वेद॰.
— ARSU ॰पठणेण, T ॰पटणेण —
AWORS कदु॰, BPU कद्दु॰. — B
॰क्रिअयाहिं, P ॰कियाहि. NRT ॰क्किआए.

24ᶜ B एक्केव, P एकेण — A ॰दयिएण.
NRT ॰दइदेण — B दिट्ठे

24ᵈ N मोक्खो. — B सुरद॰. — W ॰सुहा-
रसेण

24² ABNRSTU उप॰. — A omits भइ॰,
B ॰वद

24³ A उपवीश्य भै॰, B omits भै॰.

24⁴ AWSU कादव्वं, B कत्तव्वं.

24⁵ STU वि — T विसऐ. — P अत्थ
रियं, SU अच्छेरं, T अच्चरिअं

25ᵃ OSTU वि — T ससण — B वसु-
धा॰. — W ॰इवइ, N ॰वतिण्णं

25ᵇ B थम्भेमि, O थंभेमि, T थंवेमि. — AB
PNR रविस्स, T रहं रइणो — B
रस SU गहं. — B णहद्धे, P णभद्धे,
ST णहोद्धे

आणेमि जक्खसुरसिद्धगणङ्गणाओ
तं णत्थि भूमिवलए मह जं ण सज्झं ॥ २५ ॥

ता भण किं करीअदु[1]।

राजा । विदूषकं विलोक्य[2] । वअस्स भण[3] । कहिं पि अपुव्वं दिट्ठं महिला-रदणं[4] ।

विदूषकः । अत्थि एत्थ दक्खिणावधे वच्छोमं णाम णअरं[5] । तहिं मए एक्कं कण्णारदणं दिट्ठं[6] । तं इध आणीअदु[7] ।

भैरवानन्दः । आणीअदि[8] ।

राजा । अवदारीअदु पुण्णिमाहरिणङ्को धरणीदले[9] ।

भैरवानन्दो ध्यानं नाटयति[10]

ततः प्रविशति पटाक्षेपेण नायिका[11] । सर्वे ऽवलोकयन्ति[12]

राजा । अहह अच्छरिअं अच्छरिअं[13] ।

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25ᶜ W जक्खु°, STU जक्खसुर°. — P °गण-गणाओ

25ᵈ S णत्थिभुवणे, TU एत्थ भुवणे — ABR सज्जं, NOSTU सज्झं

25¹ B भणाए, S भणादु — A करदु, BW करेदु, P करेवो, NT करिअदु

25² ABPWNOR omit.

25³ AS omit वअस्स — N तुअ, R तए, SU कहेहि, T तुए instead of भण

25⁴ S अ कहि, B किमपि, PWO कि वि, STU वि — B अउव्व, PW अउव्वं — STU दि° अ° — A कण्णा° — Mss °रअण — N म° दि° — O (and R in the translation) adds विदू दिट्ठं दाव राजा कहेहि

25⁵ N omits — RT omit एत्थ — AB PWNOR °वहे ST °पहे, U °पथे — A वत्साम, W वत्सोवम, STU व-च्छोमो

25⁶ N omits. — AO अपुव्व, B अउव्वं instead of एक्कं — W कण्णाया°, STU कण्णआ° — Mss °रअणं

25⁷ A राजा त — Mss. इह — ST आ-णेदु भैरवाणंदो, U भइर° आणेदु

25⁸ O आणिअदि. SU omit, T आणिज्जइ°

25⁹ SU omit राजा. — A अवदारिअज्जदु, B अविआरिज्जदु, PW °रिज्जदु, NU °तारीअदु, O °आरिज्जदु, T °अरिदु — BPO धरणि°, SU मही°, T omits — APW °यलंमि, BNR °अले. SU °अलं

25¹⁰ BPSU omit भै° — STU निमीलि-ताक्षो ध्यानं ना°

25¹¹, ¹² A कटाक्षक्षेपेण, U °शत्यपटा° — A सर्वे चित्रमव°, BR आलो°, O सर्वेप्यव°, STU सर्वे साश्चर्यं पश्यन्ति

25¹³ A अहह — P अत्थरिय अत्थरिय, O अच्चरिअ once only, R अ° once only, SU omit, T अच्चरिअ २

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं
हत्थालम्बिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।
जं एक्कं सिअअम्बलं णिवसिअं तं ण्हाणकेलिट्ठिआ
आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ[1] ।

एक्केण पाणिणलिणेण णिवेसअन्ती
पोत्तम्बलं घणथणत्थलसंसमाणं ।
चित्ते लिहिज्जइ ण कस्स वि संजमन्ती
अण्णेण चङ्कमणओ चलिअं कडिल्लं ॥ २७ ॥

विदूषकः ।

ण्हाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमण्डणाए ।
ओल्लंसुओल्लासितणुल्लआए सुन्देरसव्वस्समिमीअ दिट्ठी ॥ २८ ॥

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26ᵃ N °सोणु° — A °जुग B °युजं, P °जु-वं — A लग्गायलग्ग B भग्गा°, R ल-या°, STU लंबाल° — T °कमा

26ᵇ S हत्था°. — ABPWNORU °लंबिद°, S °लंबिय° — N °पल्लअ° — NR दोल्लंति, S बोल्लंति, U बोलत्ति

26ᶜ ABPWNOR सिच°. — ABPWO °वसिदं, N °असिदं, R °वसिदा — B तम्हाणकेलिट्ठिदो — APWNORSU °ट्ठिदा

26ᵈ ABPWRSTU आणीदा, NO आणिदा — ABNORTU °ब्भुदेक्क°, P °ब्भविक्क°, W °ब्भुदिक्क°, S °ब्भुदक्क°

27ᵃ N एक्कोण — A निवेसिऊण

27ᵇ A पोत्तिचल, PWOSTU वत्थचलं, N पोत्तचलभपि — B घणाघणाक्कल°, N घणत्थणसस°, S घणायणथणास°

27ᶜ APWOR लिहिज्जदि, B लिहक्जदि, N लिहज्जदि — O व

27ᵈ ANORSTU चकमणादो, B चकमणाचल्लवदो, P °णादे, W °णिदो — AWNR चलिद, B omits, P चहिद, O वलिद, S सिढिलं, T सिढ्ढिलं, U सिटिल — B चडिल्लं, ST कठिल्ल, U णिभव

28ᵃ P तथा instead of विदू° — B ह्रोणाविमुक्का°, N ह्णाणमुक्का, S °वमुक्का° — ST °भरणु°, U °भलणु° — STU °णुज्जलाए — NR तरगसग° — ABWNORSTU °क्खद°, P °क्खिद°

28ᵇ APWOR उल्लंसुउल्लासि°, B वुल्लसुउ°, N उल्लग्नु°, SU °उल्लासि° — A °तणुल्लदाए B °घणुल्लणाए, P °घणुल्लआए, W °थणुल्लदाए, N °अगुक्कआए, OS °थणुअदाए, R °थणूलआए, TU °तणूलदाए — AW °मिमीद, BR °मिमीए, ST °ममीए, U °मिमाए — STU दिट

नायिका । सर्वानवलोक्य स्वगतम्[1] । एसो महाराओ को वि इमिणा गम्भीर-महुरेण सोहासमुदएण जाणीअदि[2] । एसा वि एदस्स महादेवी त-क्कोअदि[3] । अड्ढणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि[4] । एसो वि जोईसरो[5] । एस उण परिअणो[6] । विचिन्त्य[7] । ता किं ति ए-दस्स दइदासहिदस्स वि दिट्ठी मं बहु मण्णेदि[8] । इति स्मयं चोदते[9] ।

राजा । विदूषकमपवार्य[10] ।

जं मुक्का सवणन्तरेण सहसा तिक्खा कडक्खच्छडा
भिङ्गाअड्डिअकेअअग्गिमदलद्दोणीसरिच्छच्छवी ।

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28[1] A स्वगतं चिंतयति.

28[2] APWSTU एस. — B °राय. — B इ-मया — A गभीरसाणेण, B रमीरमहु-रसरस्स, O °महुर — B सोह° — PNORS °समुदाएण — APNR जा-णिज्जदि, B लक्खियदि, O लक्खीअदि, SU णिज्जिज्जइ. T मुणिज्जइ.

28[3—5] T omits — B एसा य, R omits वि — A एदस्स महारायस्स, B एतस्स. — O °देई, S °देवि त्ति, U देवि त्ति — AS तक्केमि, P लक्खीयदि, W लक्खीयदि, N तक्किअदि — SU °णारीसरीरस्स, U adds हरस्स, ANOR add विअ after अद्ध°. — B विग्रमदेसु, O वामअङ्गे NR omit — AB कहिया, PSU अकहिदा, WNOR अकहिआ — W इ — A गोरि व्वेव, SU देवी गोरी — A जा-णीज्जदि, PW मुणिज्जदि. NR मुणीअ-दि, O मुणिज्जदि, SU °ज्जइ. — A एसो को वि

28[6] N सो एसो. — A omits उण. — B परि° एस एव परियणो.

28[7] A विचिंत्य नायिका, W omits.

28[8] AON त्ति, B च, WT omit. — B इ-स्स. — PWNR महिला°, OSU दइ-आ°. — A °सहिदस्स, SU °सहिअस्स, T सहि-अस्स. — N omits वि. — A दिठ्ठिणो, P दिट्ठा. — AB omit म — SU मण्णेइ, T मणेइ.

28[9] U omits. — A प्रस्तं, B प्रासं, P कं-टं कटाक्षसहितं, NO स्मयजं, R स्मय, T स्मयं.

28[10] A विदू° प्रति, B °मवधार्य. — BO add स्वाय.

29a STU सवणंतरंमि. — A तरला, NR तरला — S कडक्ख°.

29b A भिंगाड्ढिठि°, B भिंगाअड्डिद°, P भिं-गाहिठ्ठिद°, W भिंगाड्डिद°, NR भिंगा-अड्डिअ°, O भिगाकड्ढिद°, S भिंगायड्ढिअ°, T भिंगावड्ढिअ°, — ABPWSTU °के-दअ°, N °केअग°. — B °सच्छवी, W °सरिस°, NRS °कई, T °गनद्दोणीस-रसकई

तं कप्पूररसेण णं धवलिओ जोण्हाइ णं ण्हाविओ
मुत्ताणं घणरेणुणा व्व छुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथैव[1]। अहो से रूवसोहा[2]।

मज्झे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं
णो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं।
णेत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं
ता पच्चक्खं मह विलिहिउं जाइ एसा ण चित्ते ॥ ३० ॥

विदूषकः। कधं ण्हाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणिज्जा[1]। अध वा[2]।

रूवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा।

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29c STU ता — NSTU °रसव — ST णु — ABPWOR धवलिदो, N धवलीदो. — W णुपहावि, RTU जोण्हाअ, S जोण्हाए — STU णु — ABPWORT ण्हाविदो, N ह्णादो णहु णाह्णस.

29d A °रेणुणि, B °रेणुप व्व, NSTU °रेणुणो. — ABPWNOR छुरिदो — Mss जादो — A म्हि.

29[1] AU omit. — BR विदू° तथैव, PW विदूषकः तथैव राजा, N विदू°, O विट° तथेव्व S तह अ. T तहेव्व.

29[2] A omits. — T omits अहो. — B उमोए, O रूमोस, T एदाए. — WNOR रूअ° — TU add पेक्ख

30a AO मज्ज, B उज्जं — A °वलिदं. B °वलयं — A डिम्भ° — AW °मुट्ठीए. BNRU °मुट्ठीए — A गिह्णं, B गिज्झं, O गेज्झं S गज्झं, TU गेयहं

30b A बाहाहिं, T बाहहिं — U जहण° — AT वेढ्ढुं. BNU वेढ्ढुं, PWO वेढिदुं R वेढ्ढु, S वेढ्ढुं दोहि जाइ, ABPWNR जादि

30c N °च्छेत्तं, U °च्छत्तं — BR तरुणि°. — T °पसदि°. — ABW °विज्जमा°, P °विज्जमा°, N °विज्जमाणाणाबमाणं, O °दीअमाणोप°.

30d N पच्चक्कं. — ABPOS मम, W महि. — AORSTU विलिहिदुं, B °लिहिदु, PN °लहिदुं, W लिहिदुं. — ABPWNOR जादि

30[1] BPNOR omit विदू — P कधं, STU कहं — P ण्हाणा°, T ण्हाअ° — P °धाद°, N °धाविद°, OSTU °धोअ°, R धोयिद° — ANRSTU omit वि — SU समप्पदारिअ°, T समोसारिअ°. — B °त्रिभूसण, P °विभूहणा, NOR °विहूसणा

30[2] BPWNORSTU मह — SU व

31a B मुक्काउविभूसिअकेवलंपंति — A रूवेण मुत्ताउ, PO वा रूवमुक्का, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं[1]। जदो[2]।

लावण्णं णवजच्चकञ्चणणिहं णेत्ताण दीहत्तणं
कण्णेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।
एसा पञ्चसरेण कड्ढिअधणुद्दण्डेण रक्खिज्जए
जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य[1]। जाणादि रच्छावादो लुञ्चीसोडीरत्तणं[2]।

राजा । विहस्य[3]। पिअवअस्स कधेमि दे[4]।

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रुअमुक्का — A omits वि, N णा, STU हि — PRSTU विब्भू°, W विभूसियत्ति, O बहूस°.

31[b] B °चंसगस्स — STU णा instead of वि — Mss °मीलदि — N भूसणाहिं, O भूसणेसुं

31[1] B एयाए तत्तवेत्, P एदाए एदं कवं दाव, W एदाए एव दाव, N एदए दाव एव्वं, O एदाए एदं दाव, STU एव्वं एदं एदाए दाव.

31[2] B यतः, STU omit.

32[a] N लाअंयां — A °कंकण°

32[b] BW खलिदं, P खलिद, O कखुडिदं, N खडिदं, R खडिदं — N कुओल°, RSU कओल° — AU °फलिआ, NT °फलए — AWO दोहंड°. — APWNR °चंदो°. — NST °पमा, O °व्वमा

32[c] AW सधिद°, B कड्ढिय°, PN सज्जिद°, O कट्ठिद°, R सज्जिद°, SU कस्सिअ°, — T रखअ° — B °धणु°, PN °धणुदं°, ORT °धणूदं° — NT रक्खिज्जई

32[d] A तेणं, P जणं. T जाणं — A सोसह°. — Mss. °प्पहुदिणो — A विंधेंद. B अंधंति, W विंधिंति, NRSU विज्झंति, O विज्झंति, T भिंदंति. — B मग्गणो.

32[1] A तथा एवं विहस्य, B एवं विहस्य, P तदा ततः एवं विहस्य, W एवं तदो विहस्य, N एषु एवं विहस्य, T omits.

32[2] A जाणेमि रच्छासु लुंठदि तुह सोंडीरत्तणं, B जाणाद रच्छाउलंबलुओसोडीरत्तणं, P जाणादि च्चेअ रच्छासु तुह लुट्ठदि सोंडीरत्तणं, W जाणेदि ज्जेव रच्छाधाकाम (धा is cancelled) से लुट्ठिज्जइ सोडीरत्तणं, N जाणे द्दक्कावादे तुह सोंडिरत्तणं, O अच्च जाणे रच्छाम पलोट्टदि पे सुंदेरत्तणं, R जाणे रच्छावादे तुह सोडीरत्तणं, SU जाणे रच्छावाएण तुह सुंदरं वसिदं सोंडीरत्तणं, T जाणे रच्छावक्कभणेण यक्किदं तुह सोंडीरत्तणं

32[3] AN omit

32[4] ABPNSTU कहेमि, O कहामि — A से and adds सुणु, BO add सुण.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
मज्झाअन्ती उण तणुसिरिं भाइ णेवच्छलच्छी ।
इत्थं जाणं अवअवगआ का वि सुन्देरमुद्दा
मण्णे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ[1] । एदाए[2] ।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ
तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
तहा णअणवड्ढिमा जह ण किं पि कण्णुप्पलं
तहा अ मुहमुज्जलं दुससिणी जहा पुण्णिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति[1] ।

विदूषकः । तां प्रति[2] । एहि मुद्धमुहि उवविसिअ णिवेदेहि का तुमं त्ति[3] ।

देवी । आसणं इमाए[4] ।

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33a N °गुणगुणालं°. — ABPWNORSU °किदं, T °किंअं.

33b P सत्थायंदी, W सकायंती, SU गुच्छाअंती, T पच्चाअंती — APWO omit उण, BN पुण — APWO तणुगुण° — AB ठादि, PWNOR भादि, SU ठाइ

33c B इत्थं — N अवअव°, T णायन°. — Mss °मुद्दा. — N कापि — T वुदेर°

33d ANR वलइद°, BW वलइव°, T वल-यि°, U वलइय°. — O °मिच्चो, T °भुच्चो

33[1] W अवं च, B omits अ.

33[2] N omits.

34a N रमहारमणा°. — AB °विच्छरो — BW ठादि, O ठाइ, SU माइ — BPWOR °लदा, N °लंदा, T कंचालआ

34b BW सिहणा°, R सिणिह°, STU अ घ-णा° — ABPRSU ण एइ, N ण एद, O णिरेइ — A लहु, NRSU मुहं.

34c B णयणिवट्टिमों जह णं, T जह ख या — STU वि

34d B तह — A दुसिसिणी, N दुसीतणी

34[1] A देवी कपिंजलमाह अज्ज कविंजला, STU कइंजल — T पुच्छिय — S जाणाहि, T जाणयाम, U जाणह — T एसे

34[2] BNR अथ वा, O अह वा instead of विदूषकः — A तामाह, W अथ तां प्रति, S वि° होदु तां प्रति, T वि° होदु २ अहं सव्व पुच्छिस्स तां प्रति, U वि° होदु २ तां प्रति

34[3] WU उप°. — STU °विस. — A णिवेदोहि, B णाविदेहि.

34[4] A विभ्रमलेखा, P वि°, BT omit देवी,

विदूषकः । एदं मे उत्तरीअं[5] ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः[6]

विदूषकः । संपदं कधीअदु[7] ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवल्लहो वल्लहराओ णाम राआ[8] ।

देवी । स्वगतम्[9] । जो मह मादुच्छओ भोदि[10] ।

नायिका । तस्स घरिणी ससिप्पहा णाम[11] ।

देवी । स्वगतम्[12] । सा वि मे मादुच्छिआ[13] ।

नायिका । विहस्य[14] । तेहिं अहं खलखण्डेहिं किणिदा दुहिद त्ति वुच्चामि[15] ।

देवी । स्वगतम्[16] । ण हु ससिप्पहागब्भुप्पत्तिं अन्तरेण ईदिसी रूवसो-

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NR राजा, O विच॰. — ABWORS इमीए, P इमीय, U अमीए.

34[5] T omits विदू॰. — A एतत् समीपरिधानवस्त्रमेव, B एवं मे उ॰, W ता पुच्छिय कारियस्सं एदं मे उ॰, U इदं. — NR add आसणं.

34[6] A ततः विदूषकनायिकौ, B नायका, P विदूषको नायिकाया, T देवीविदू॰. — B ॰वेशनं, P वस्त्रदानं, S ॰वेशं — BP नाटयति. — W adds नायका उपविशति.

34[7] AP विभ्र॰, SU राजा instead of विदू॰. — B संपयं. — APWNR कहिज्जदु, BO कधीअदु, S कहिज्जउ, T कहिज्जदु, U कहिज्जउ — W adds का तुमं त्ति.

34[8] B अत्था एह — AP omit ए॰ द॰; B दक्खिणापहे, W ॰पहे, N वत्सोमणामणअरं, OR वच्छोमं णाम णअरं instead of दक्खिण॰; SU omit द॰; T ॰पहे — ANSU ॰लेसु, B ॰लेशो, P ॰लेसुसु, O तर्हि कुंतलेसो,/ T क्वेंदलेसरी — N omits वल्लहराओ.

34[9] A ततो राज्ञी, P राज्ञी, T omits. — A स्वगतं चिंतयति

34[10] AWO माउ॰, B भाउअंउ, P माउच्छउ, N माउसिओ, R माउस्सिओ, T मे माउओ. — A होई, B होउ, PWNOR होइ, STU omit.

34[11] BW घरणी, N गहिणी. — A ससिप्पिहा, N ससिपहा णाम देई

34[12] AP विभ्र॰, B omits; N राज्ञी. — P omits स्व॰.

34[13] W वि हु, T पि — A मम भगिनी होई, BWOS माउ॰, P माउछुआ, NR माउस्सिआ, T माउसोआ, U माउसिच्छिआ.

34[14] A विहस्याह, T omits.

34[15] STU omit अहं — B ॰खंडेहि, W ॰खण्डेण, O खलि॰, NR खलि॰, SU केलि॰, T कलकंटेहिं. — A किदा, BP WOR कीदा, N omits, T कोडाविदा — A दुहि, NRSTU दुहिदे, O दुहिदु — A मुच्चामि, N वुच्चामि, SU वुच्चामि, T omits.

हा[17]। ण हु विदूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि[18]।

प्रकाशम्[19]। णं तुमं कप्पूरमञ्जरी[20]।

नायिका अधोमुखी तिष्ठति[21]

देवी। एहि बहिणिए आलिङ्गसु मं[22]। इति परिष्वजते[23]।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो[24]।

देवी। अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुव्वं संविहाणअं अणुभविदं बहिणिआए दंसणेण[25]। ता चिट्ठदु दाव पञ्चदस दिवसाइं[26]। पच्छा झाणविमाणेण पुणो णइस्सध[27]।

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34[17] BW ति, P ह्यु, O ह, T omits. — B हिस°, T °प्पभा — A °गब्भोप्प°, B °गप्फुप्प°, P °गब्भुडप्प°, W °गब्भमंत-रेण. — B omits ईदिसा- °भूमिं अन्त-रेण. — A इदिसा, STU ईरिसी — A कपरेहा, P कअरेहा, WNOR कअ°, SU सोहा. — NR add भोदि

34[18] W णो — P हु ह्यु, W वा, O ह. STU हि. — A विदुर°, PO विदूर°, W विदूरभूमिगब्भुप्पत्तिमंतरेण, NR वेरु-(R °रु°)लिअभूमिगब्भुप्पत्तिमंतरेण — B वेरुहिय°, P विदूरमिसलाया, O वेदूरिअ°, R वेदुलिअ°, SU वेदूरिआ°, T वेदूरीआ°, — AO °मणिसिला — PW णिप्प-ज्जंति, SU उप्पज्जइ, T णिप्पज्जाइ

34[20] BO omit णं, P न, T ण ह, U ण हु — B तुवं, P तु, NR तुअं — A °जरित्ति

34[21] W अधोमुही चिट्ठदि, NR लज्जते अधो°, T अधोमुखं

34[22] AP विभ्रमलेखा, V/SU omit देवी — B एहि २ — APO बहिणि, B बहि-णिया, S भगिणि, T भइणि, U भइणी — N आलिंगस्स, R °गेसु, S °गेमि omits मं; TU °म

34[23] AP स्वस्थाय — W परिष्वजेते, U प-रिष्वजति

34[24] A omits. — BN अम्मो, P अंब, W अम्म, O अम्महे R अज्जे, S अंह्मे, TU omit — W एस कप्पू° — B सो. S एस — BP पढम, R पठमो, S पुढमो, T पुटमो, U पुढमो

34[25] A omits देवी-संविहाणअं — P विभ्र°, U omits. — T अम्मए instead of अज्ज मए — O अज्° मए, S मे भेर°, B भेरवाणंदा, N °णंदप्पसाएण, R °णं-दप्पसादेण — O तुज्झ, S तुह्म, U तु-ह — B पसाए, S प्पसादेण, T पसा देण तुह. U omits — PW अउव्वं — P विहाण, STU °हाणं — A अनुभूतं, O अणुहूदे — AP बहिणी, B बहि-णिआए, NR कप्पूरमंजरी, SU भइणिआ, T भइणीए.

34[26] BNR omit ता; O ता एदा — S चि-ट्ठउ — B चवि, O दाव — ABPWO पंचदस, S पंचदाइ, TU °दहाइ — AP दियहा. B दिवहा, WO दिवहाइं, NR दिअहाइं. SU दिअहाइ, T दीअहाइं.

34[27] B ज्झाणविमाणे P झाणविमाणेण, O झाण°. SU झाणेण — P उणो. N पु-

भैरवानन्दः । जं भणादि देवी[28] ।

विदूषकः । राजानमुद्दिश्य[29] । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च[30] । जदो एदाणं मिलिदं कुडुम्बं वट्टदि[31] । जदो इमाओ दुवे वि बहिणिआओ[32] । भेरवाणन्दो उण एदाणं संजोअअरो अग्घिदो महग्घिदो अ[33] । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव[34] ।

देवी । विअक्खणे णिअजेट्ठबहिणिअं सुलक्खणं भणिअ भेरवाणन्दस्स हिअइच्छिदा सवज्जा कादव्वा[35] ।

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णो वि, R omits. — A वायस्सव B बवस्स, N वोःसव, SU °स्सव, T वाइ:सवि.

34[28] A भै°. वदवि वा वेवा वहूयादि, P भया, WT भयादि, S भयाद — TU दे°भ°

34[29] B omits विदू° — A °मसुद्दिश्याह

34[30] WTU omit भो, NR भो वअस्स, T व-अस्स. — A अम्ह, S अम्हे यु —. P पुरं, W परं वत्य. — A दुवे corrected to दुवो; B दुए, P दवे व — A बाहि. N बहिर, S वाहिआओ, T वाहिआ राजा, U बाहि । रा ।. — S omits तुमं अहं च. — BW तुवं, O तुअं. — OTU अ. — NR एत्थ instead of तुमं अहं च

34[31] AW कुडंबं, B कुटंबं, P कुटं, N कुडुंबं, T कुटुंबंबं, U कुडुंबअं — STU वट्टइ

34[32] B यदो, W omits — AWNORSU इमाओ. P अमोत्तुं, T यदो — AWO वो वि, B दा वि, P दो व, T दुवे दुवे, U omits वि — A बहिणी, B वहणीया, P वेहिणीत्तु, O बहिणीओ, SU भइणीओ, T बहिणीओ

34[33] A omits उण; P पुनः एतयो, N एदाण, TU ताणं — A संजोग°, B सजोवरो — ABPWSU अग्घिदो — A महा-अग्घिदो, BPW महग्घिदो, N माग्घिदो, O मग्घिदो, R मग्घिदो, S महग्घिदो TU omit — T omits अ.

34[34] T विदू° एसा — A omits वि; W विय-सणा, U पि — A महियल°, BWNOR STU °अल°, P °तल°. — Mss °सरस्सई; NR add अ. — A कुट्टिणि, R कुटणी, T संभली अ — B omits देहन्त°-जेव; W transposes देवी ज्जेव देहंतरेण. — A कुट्टिणी instead of देवी. — A ज्जेव, P च्येव, NR जेव्व, O ज्जव्व, STU एव्व — W adds वट्टदि

34[35] A विभ°विचक्षणामाह, P विभ°. — A °हिणीं, B °बहिणिअए, P °हिणीअं, W °बहिणिय, N °हिणीअ, O °बहिणिआए, S °हिणि, T °भअणिं, U °भइणिं — B सुलक्खणाए, P सुल्लक्खणं, O सुलक्खणाए — B भणियं, P भणिया, W भणीय — N भैरवाणंद — A हिययट्ठिदा, B °इच्छिया, POR हिअअट्ठिआ, N हिअट्ठिदा, SU हिअअ-च्छिआ, T omits — A पुज्जा, P स-पुज्जा, WNR सपज्जा, S पूआ, T अ-भज्जा. — ASU काअव्वा, B कदेव्वा

विचक्षणा । जं देवी आणवेदि[36] ।

देवी । राजानं प्रति[37] । अज्जउत्त पेसेहि मं जेण अहं बहिणिआए एदाव-त्थाए णेवच्छलच्छीलीलाणिमित्तं अन्तेउरं गमिस्सं[38] ।

राजा । जुज्जदि चम्पअलदाए कत्थूरिआकप्पूरेहिं आलवालपूरणं[39] ।

नेपथ्ये[40]

वैतालिकयोरेकः । सुहाअ संझा भोदु देवस्स[41] ।

एअं वासरजीवपिण्डसरिसं चण्डंसुणो मण्डलं
को जाणाइ कहिं पि संपइ गअं पच्छम्मि कालन्तरे ।
जाआ किं च इअं पि दीहविरहं सोऊण णाहे गए
मुच्छामुद्दिअलोअणा व्व णलिणी मीलन्तपङ्केरुहा ॥ ३५ ॥

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34[36] BSTU omit. — A दवि, O आ॰ दे॰ — A adds त्ति भैरवानंदेन सह निष्क्रांता विचक्षणा, P adds इति निःक्रांता भैरवानन्देन सह, W adds त कुणेमि, O adds तं कुणामि.

34[37] AP राज्ञी, BWSTU omit. — A राजानमाह.

34[38] A तत अज्ज॰. — B पडिउंजसु, NR पेसिहि, O पडिणीउंजसु — U omits मं — ABP जेणाहं, W omits अह, STU omit जेण अह — AP बहिणीए, W बहिणीए, O बहिणीआ, S भइणि-आए, T भअणिआए, U बहिणिएआ — B एदावत्थाए, N ॰वच्छाए. — NT ॰ल-छि॰, O omits ॰च्छो॰. — A अंतेउरं गमिस्सि

34[39] B तुम्हइ, O जुज्जइ एवं, STU जुज्जइ — B चपइ॰, OT पचअ॰, U चपइअ॰, N चपलादाए, ST ॰लआए — A कत्थूरिया॰, W ॰कप्पूरएहिं, NU कत्थूरीआ॰, T कत्थूरीकप्पूरेहिं. — PNR ॰परिपू-रणं

34[41] A ॰रेकः प्राह, P वैतालिको — A सुह-संझा, B ॰संज्ञा, P only सुज्झा, WS सुहसझा, O सुहा संझा, U सुसझा — OSTU होदु. — O adds जदो

35[a] Mss एदं — BNORT ॰लोअ॰ — A चंदसुणो

35[b] ABPWNORT जाणादि. — S कहि पु, TU वि — ABPWNOR संपदि गद T सपदि — O पत्तेमि

35[c] Mss जादा — A एवं — ST वि — B ॰विरहे, NR ॰विरहा. — B सोऊण, W सोउया, NR सोएया, O णाऊण, T सोहेण — B णाधे — ABPWNOR गदे

35[d] BWNOR णिद्दा॰ — BNR ॰मुद्दिद॰ — NSTU ॰लोअणो — B त्व ण॰ मीलंति॰, NU मीलन्त॰.

द्वितीय ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचित्तभित्तीणिवेसा
पल्लङ्का किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।
सेरन्धीलोलहत्थङ्गुलिचलणवसा पट्टसद्दो पअट्टो
हुंकारो मण्डवेसुं विलसइ महुरो रुट्टुटुङ्गणाणं ॥ ३६ ॥

राजा । अम्हे वि संझं वन्दिदुं गमिस्सामो[1] ।

इति निष्क्रान्ताः सर्वे[2] ।
प्रथमं जवनिकान्तरम्[3] ।

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36ᵃ A द्वि॰ वैतालिकः, P omits द्वि॰; W द्वि॰ पठति — B उग्घाडं । वंति, N उग्घाडिज्जंति, R उग्घाडीअंति, TU उग्घाटि॰. — O ॰वहलो॰. — B चित्तभित्तीणवेसा, W ॰चित्ति॰, N ॰भित्ति॰.

36ᵇ SU किंकरेहिं. — BW उड॰, ORSU उडु॰, N रअसमअ॰, T टडु॰. — P ॰सुहा. — A पछरिज्जंति, B पंकुरिज्जंति, N पक्करिज्जंति, T पत्थरिज्जंति, U पत्त॰. — A झत्ति.

36ᶜ A सेलंधीणंधहत्थ॰, T सेलंधीलोहत्थांगुली॰ — S ॰चलउ॰ — BO पट्टवादो, W पट्टसदो, N पट्टनादो, R पदवादो, SU पट्टआदो, T पट्टमदो — STU पवट्टो

36ᵈ S टंकारो, T झुंकारो, U संकारो — B मंडएसुं. P मंडपेसुं, NR मंडलेसुं, O मंदिरेसुं, STU मंडपोसुं — Mss. विलसदि — A मधुरो, SU मुहलो, T मुहरो — R तुटुण्डुं, S रुट्टुटुं.

36[1] O ता अम्हे — B सज्जां, O सं. — TU पविसामो.

36[2] ABOS इति परिक्रम्य नि॰.

36[3] N इति प्र॰. — PWSTU यवनिकांतर

ततः प्रविशति राजा प्रतिहारी च[1]

प्रतिहारी । परिक्रामितकेन[2] । इदो इदो एदु महाराओ[3] ।

राजा । कतिचित्पदानि गत्वा तामनुसंधाय[4] । तहिं खु अवसरे[5]

ण ट्ठाणाहि तिलन्तरं पि चलिआ सुत्था णिअच्छत्थली
घोळुव्वेल्लवलीतरङ्गमुअरं कण्ठो तिरिच्छि ट्ठिओ ।
वेणीए उण आणणेन्दुभमणे लद्धं घणालिङ्गणं
जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम्[1] । कधं अज्ज वि सो ज्जेव सिरिताळीपत्तसंचओ ताओ ज्जेव अक्खरपंतीओ[2] । ता वसन्तवण्णणेण सिढिलआमि से त-

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0[1] C श्री ॥ ततः. — BWRSU प्रतीहारी.

0[2] BO omit प्रति°. — PWOST परि° प्रति°. — C परिक्रम्य, NU omit.

0[3] NOR इदो once only. — BCS omit एदु, T एत्थ, U एव्व

0[4] BN omit राजा. — N कानिचित्पदानि — BW दत्वा — B तामनुसध्याय । तां स्मृत्वा, U तामनुध्याय

0[5] B तहिं खलु, OR तं तस्सि क्खु, N क्खु

1[a] C भट्ठाणाहि, W णो ठाणाहिं — B लंतर, C तलंतरं. — BSU वि, T omits — BCPWNOR चलिदा — P सथा, SU थुड्डा, T उट्टा

1[b] B घोउन्विल्लवलतरगमुदिरं, CT घोओवेल्ल°, W घोउव्विल° — CPWOR °मुदरं — B तिरिछु, C तिरित्य, P तिरत्थो W तिरित्थो. NOR तिरिच्छ, SU तिरच्छि T चिरच्छि — B ट्ठिदो, CPNOR ट्ठिदो, W ठिदो.

1[c] B णाणणंदुघडणे, W °भमणे, N °चलणे — C लम्भत्यणा°, N लद्धत्थणलिं°

1[d] BCPWNOR जादा — BN तीए, C तीइ, W तीइं. — B ततंगमुदरंधउव्विहा, N चउव्विध, R चउव्विआ, T चउ त्यणविहा — BCPWNORT °लदा — B तिस्सं C तंसं, R तस. STU तिंसे — BCPWOR चलंती, N चलन्ती, SU पुलंतीए, T पुलत्य — B मयी, CPW मयि, N समं OR मम, T मई.

1[1] N omits; S आ, U आत्मगतं.

1[2] BO क्व. STU कहं — B चेत, CP चेव, W च्चेव, N चेव, OSU च्चेअ, R च्चेव,

ग्गदं आवेसं[3] । प्रकाशम्[4] । दिट्ठं देदु महाराओ ईसीसिजरढाअमाणे कुसुमाअरे[5] ।

मूलाहिंतो पहुअवहूकण्ठमुद्दं दलन्ता
 देन्ता दीहं महुरिमगुणं जम्पिए छप्पआणं ।
संचारेन्ता विरहिसु णवं पञ्चमं राअराअं
 राउम्मत्ता रइकुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्ण्य सानुरागम्[1] ।

अत्थाणीजणलोअणाण बहला लावण्णकल्लोलिणी
 णाणाविब्भमहासवासणअरी सोहग्गपालिल्लिआ ।
णेत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी
 जं जाआ अह वम्महेण धणुहे तिक्खो सरो पुङ्खिओ ॥ ३ ॥

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T असो च्चिअ — B त्ताहिस्संचत्तु, C ताहिस्सचउ, P सिरत्ताहसंचउ, W सिरिसाहोसंचउ, N सिरित्तालिसंचअ, OR ताहिसंचओ, S सिरिंताल°, TU °तालि°. — N ता — BN च्चिअ, COR च्चिअ, P चेव, W च्चेव, S च्चेअ, T विअ, U चेअ

1[3] B ता चि वसंतवस्सणेण, O °वम्महणेण — B सिढिलयाइम्मि, C सिठन°, P सिल्थिल°, N सिल°, SU सिढिलेम्मि, T सि.ढिलेम्मि — NT omit से — B तढग्ग STU तग्गअं — B reads हिदआयज्ज aud omits all that follows as far as सा रयणमयी iv. 19[65], C हियपखेअं, P हियपढुरूवं, WSTU माणस. N तग्गदमावेसं, OR हिअमावेसं

1[5] CWNORS ढेउ — C ईसीस, T ईसिस — CPORU जरठा°, N जरढ़ठा°, T जरग्गअ° — C कुसुमापुरंम्मि, PWNSU °माअरंम्मि

2[a] W पम्हुद° — P °बहु° — T °कंटमुहलंतो

2[b] C दिंतो, NS दंता — CP दीहि — S महिरिम°. — SU जम्पिए, T जप्पये. — N कप्पिआणं

2[c] C सिंचरिंता, PRS °रंता. — OW विंचिरायं, NOR विंचराअं.

2[d] C राउमत्ता, P राओमत्ता. — CP °घरं, WO °हरा, R °हए, U °घरं — N वस्सारा — C विछरंति, N वित्थरति

2[1] CP omit राजा. — COR तदाकर्ण्य, P तदेतदाक°, N तदेवाक°. — W पुनस्तामनुसंधाय सा°, S omits सा°.

3[a] C अछाणी°, N अत्थाणा°. — PTU ब-हुला — PNU लाअण्ण°.

3[b] CWOR लीलाविब्भ°, SU °विब्भममंगि°. — C °णयरा. — S सोभग्ग° — C °पालट्ठिया, P °पालिघ्धया, W °पालिट्ठिया, N°पारिछिआ, OR°पालंकिआ, SU°लित्तआ

3[c] PS णेत्तं°, NU णत्तें°, T णेत्तिं°. — PSTU पुरो, N उणो — P °संजीवणी, N सिंगासंजीअणी

3[d] CPWNORT जादा. — P इम, N तह-

सोन्मादमिव[1]। दंसणक्खणादो पहुदि कुरङ्गच्छी[2]

चित्ते पहुट्टइ ण खुट्टइ सा गुणेसुं
सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं।
बोलम्मि वट्टइ पअट्टइ कव्वबन्धे
झाणे ण तुट्टइ चिरं तरुणी तरट्टी ॥ ४ ॥

अवि अ[1]।

जे तीअ तिक्खचलचक्खुतिहाअदिट्ठा
ते कामचन्दमहुपञ्चममारणिज्जा।
जेसुं पुणो णिवडिआ सअला वि दिट्ठी
वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव[1]। अवि अ[2]।

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— CWNORU मम्महेण. — STU धणुए. — CWN संधिदो, POR पुं-खिदो.

3[2] O दंसणलक्खणादो, W °क्खणदो कुरंगच्छीए, S सा कु°.

4[a] C पहुट्टदि, P वहुट्टदि, W पहुट्टदि, N वि-लुट्टदि, O विहुट्टदि, R पिहुदवि — CNOR खुट्टदि, P घुट्टिदि, W झुट्टदि, SU तुट्टइ, T खुट्टइ. — CNU गुणेसु.

4[b] P सज्जइ, NSTU सेज्जासु — CPW लुट्टदि, NOR लोट्टदि. — OWNO वि-सट्टदि, P विसप्पद्धि, R विसदट्टि, T विसप्पइ — CNORTU °मुहेसु

4[c] OPWNO वट्टदि, R वददि — CPWNOR पअट्टदि, SU पव°, T विवट्टइ.

4[d] OR जाणे, S झाणेसु, U जाणेनु — SU omit ण — OWOS तुट्टदि, P तुट्टदि, N तट्टदि, R ठोवदि, T तुट्टइ, U ति-ट्टइ. — OR तलुणी. — W तरट्टो

4[1] CW omit. — SU अवि अ पोणत्थणीए, T पणत्थणाए.

5[a] W तीए, SU तीए, T तस. — T °ति-भाअदिण्ण, U °तिभाअ°.

5[b] O °चंदमहुपुंचम°. — STU °बाहणिज्जा.

5[c] The line in P twice — C जेसं, P जेसुं and जेसि, W जेहिं, N जिसु. — C णिपडिया, PWNOR °दा. — P स-पुणो and सयला. — N च, S अ in-stead of वि.

5[d] C वट्टंदि — W °दाणु°.

5[1, 2] U omits. — C संस्मरं। अवि य, P अपि च। सस्मरणं. WN संस्म°. — PO RST omit इव — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए
मज्झे पुणो कढिअदुद्धतरङ्गमाला ।
पच्छा अ से सरइ तंसणिरिक्खिएसुं
आअण्णकुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य[1] । चिराअदि वअस्सो[2] ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः[3]

विदूषकः । अइ विअक्खणे सच्चं सच्चं एदं[4] ।

विचक्षणा । सच्चं सच्चदरं[5] ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं[6] ।

विचक्षणा । अज्ज मा एवं भण[7] । अण्णो वक्कलकालो अण्णो कज्जविआ-रकालो[8] ।

विदूषकः । पुरो ऽवलोक्य[9] । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

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6ᵃ U omits verse 6. — C मग्गम्मि — N भिंग° — C णअणाय

6ᵇ ST उणो — C कपिद°, P गेढिद°, WO कढिद°, NR कढिद°, S घटिदद्दुस्सरंग°, T घटोस° — N °तरंअ°.

6ᶜ C पच्छा इ दे — ST omit से — CPW NOR सरदि, ST संचरइ तिंस°. — C °निरीक्खिदेसुं, PWNORS °ढेसुं, T °वेसु

6ᵈ CPWN °अंडलिद°, OR °कुंडलिद°. — NOR °धरो.

6¹ C omits, W वि° विदूषकं प्रति

6² C omits. — P चिरयदि, WOR चिरअ-दि, N कथं चिरअअदि पिअवअ:स्सो.

6³ C विदूषकः प्रविश्य विदूषको, OR वि° प्र°, STU ततः प्रविशति — PSTU omit परि°.

6⁴ W हय, TU अयि — NO सच्चं सच्चं, STU omit सच्चं. — PW add कप्पू-रमंजरीए महाराय (P °जे°) संनिहं (W °हिदा) पेसिदा (P °या) तुमं ति (W omits ति)

6⁵ N सच्चं — CP सच्चतरं, WORSTU °अरं.

6⁶ C अहो विअक्खणे नाहं, P णो हं — C पत्तिज्जामि P पत्तियज्जामि, W पत्ति-ज्जामि, N पतिअक्खेमि, OR पत्तिज्जामि, SU पच्चेमि, T पत्तिअमि अदो — W °लीला — N क्खु, OR हि, CSTU omit — C omits तुमं, W तुवं

6⁷ PSTU ए° मा — W एवं, NORSTU एव्वं

6⁸ C वक्कीलकालो, and omits the rest; PWRS वक्कल°, N वक्कलत्तिकालो, O व-क्कल°, TU वक्ककालो — P कज्जावदार°, W कज्जावयार°, N कज्जकालो, SU क-ज्जालाव°, T कज्जलाह°

6⁹ OR पुरतो — WOR विलोक्य

विअ मअक्खामो मुणालदण्डो विअ घणघम्ममिलाणो दिणदिसदीवो विअ विअलिदच्छाओ पभादपुसिमाचन्दो विअ पण्डुरपरिक्खीणो चिट्ठदि[10] ।

उभौ । परिक्रम्य[11] । जअदु जअदु महाराओ[12] ।

राजा । वअस्स कधं पुणो वि विअक्खणाए मिलिदो सि[13] ।

विदूषकः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा[14] । किदसंधीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा[15] ।

राजा । संधिकरणस्स किं फलं[16] ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्खणा आअदा[17] ।

राजा । गन्धं सूचयित्वा[18] । केदईकुसुमगन्धो विअ[19] ।

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6[10] P एस — T omits हंसो, P विअ — CSTU मद°, W मयजल° — C सुणाल°, P मुणालिया°, T विणाल: — W व्व, T वि — N °मलियो. S घम्ममिलाअमाणो — COR °दीओ, P °दीवउ, N नदिणदिओ, T °दिओ — S omits विअ — C विअलित°, PWNOR विअलिअ°, SU विलुलिअ°, T लुलिअकाओ — C पभाय°, P पहाय°, N प्पहाद°, SU पहादसमअपु°, T पभादसमअपु°. — C अपंडुरपरिक्खाणो, S परिक्खामो, TU °परिक्खामो — STU चिट्ठइ

6[11] C तत उभे, PNOR उभे — C परिक्रामतः, PW परि° उपसृत्य च

6[12] O जअदु once only, R जअ once only, SU जेदु once only, T जेदु २

6[13] O राजा । को सि instead of this sentence. — P omits राजा — U भो वअस्स — PSU कहं, WN कहिं, T कह° — PN पुण, S उण, U पुरा° — PWNSTU omit वि — N मीलदो

6[14] CORSTU omit अज्ज — STU omit सह — N कादुआमा° — CW °गदा

6[15] OR किअ°. — CO समं तीए, PN इमीए, W एदाए, R तीए समं मंतंस्स. — C मं° मम — W एदा — ST गआ, U गदा

6[16] C राजा तं कथ्यताम्. — W °कारणस्स, N °करणस्स, T °करणस्स

6[17] N omits — CSTU अभि°. — CW °पेसिदा°, OR °पेसिआ°, ST °पेसिअ° — R omits जं वि°. — C वियक्ख Here ends fol 2, fol 3 is wanting; fol 4 begins विओए see II. 9c — W वियक्खणागदा

6[18] N omits, STU omit गं° सू°

6[19] POSU केअई°, N केअइ°, T केअर° — N adds आअच्छदि, OR आआदि

विचक्खणा । केदईदललेहो एसो मह हत्थे[20] ।

राजा । महुसमए कधं केदईकुसुमं[21] ।

विचक्खणा । भेरवाणन्ददिस्समन्तप्पहावेण देवीए भवणुज्जाणे केदईल-ट्ठीए एक्को दाव पसवो दंसिदो[22] । तस्स दलसंपुडेहिं अज्ज हिन्दो-लअप्पभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अच्चिदा[23] । अण्णं च दलसंपुडजुअलं उण कणिट्ठबहिणिआए कप्पूरमञ्जरीए पसादी-किदं[24] । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा[25] । अण्णं च[26]

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।
एण्णाहिमसिवण्णसोहिणा जं सिलोअजुअलेण लञ्छिअं ॥ ७ ॥

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6[20] P only Sanskrit — N केअइ°, OR केद(O °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो — NSTU omit एसो. — W adds चिट्ठदि

6[21] P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि — PORSU केअई°, N केअइ°, T के-अर° — PW °कुसमं, N °माइँ

6[22] W °विस्सस° instead of °दिस्स°; STU omit. — P °तंतप्पभावेण, W °तंतप्प-हावेण. OR °प्पहाएण — NO देवी, R देई — O भमणुज्जाणे. — PNOR SU केअई°, W केअइ°, T केअर° — P क्को — STU omit दाव — P एसवो, OR पसओ — SU दंसिओ

6[23] N तस्स वि, OR ताए, PN add तोए — PW दोहिं दल° — N अज्जुतए, ST omit. — P हिंदोलण°, W हिंडोलयप-भंजणो, N °लप्पसचणीए. O हिंदोलण, R हिंडोलण, S हिंदोलोअपअट्टमाणाए. T हिंदोअअपउट्टमाणाए, U अदोलिअम्मि पअट्टमाणाए. — PWORT चउत्थीए, N चउत्थिए, SU चउद्दसीए — W °वल्लहाए — STU omit देवी — W देवीए देवी. — POR omit देवीए.

6[24] TU अ — ORS °जुअं, SU केअईकुसु-मसंपुड°, T केअरकुसुमदलसंपुट° — PW पुण, STU omit. — N कणिट्ठाए बहिणीआए, ST °भइणीए, U °बहिणीए. — S पदसादी° — PW °कदं

6[25] PWNOR तीए, TU तए. — N omits वि-ज्जरपवरा see ii 14[b] — U omits वि — O भवअदी, SU °वई — OR गोरि. — P य्येव, W च्चेव, OR ज्जे-व्व, STU omit.

7[a] PWR केदई°, O केदकी°, T केअर°. — WR °कुसम°, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहडं, OR पाहुअं तुज. — P सहीए, W सहीए, STU समोवे. — P जं कदं, WORSTU पेसिदं

7[b] P तं, T यं — STU सुलोअ°. — PW OR लंछिदं, T लंभिअं.

इति लेखमर्पयति[1]

राजा । प्रवाचं वाचयति[2] ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काऊण जं वञ्चिओ
तब्भत्ता किल चक्कवाअघरिणी एस त्ति मण्णन्तओ ।
एअं तं मह दुक्कअं परिणअं दुक्खाण सिक्खावणं
एक्कत्थो वि ण जासि जेण विसअं दिट्ठिच्छिहाअस्स वि ॥ ८ ॥

द्विस्त्रिर्वाचयित्वा[1] । एदाइं ताइं सवण्णसाअणाइं अक्खराइं[2] ।

विचक्षणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कदुअ सिलोओ लिहिदो एत्थ[3] ।

राजा । वाचयति[4] ।

सह दिअहणिसाहिं दीहरा सासदण्डा
सह मणिवलएहिं बाहधारा गलन्ति ।
तुह सुहअ विओए तीअ उब्बिग्गिरीए
सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विचक्षणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लवहिणिआए सुल-

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7[1] W लेखं समर्पयति.

7[2] STU राजा गृहीत्वोद्वेष्ट्य वाचयति.

8[a] P हंसों. — P °तणं — PWOR वं-चिदो.

8[b] SU °भट्टा, T तब्भटा — W °घरणी, R चक्कवालवरिणि. — S एसे

8[c] Mss. एअं, S तं एअं. — T मम. — PWOR दुक्किदं, S दुक्किअं. — PORSTU °णअं, W °णिदं — S °वणं, TU °वणं

8[d] OR विसए. — PW दिट्ठि°. — P °स-हायस्स but below °तिहागस्स, W °स-हायस्स, OR °तिहाभाण (R °णां), S °लिआअस्स, T °भागस्स, U °भाअस्स

8[1] W राजा द्विस्त्रि वाचयता विदूषकः, O रा-जा द्वि°, STU इति द्वि° वाचयति.

8[2] T एताइं. — STU omit ताइं. — PWOR मअणरसाअणक्खराइं.

8[3] POR दुदीओ, W दुदिउ, T उदीओ. — SU मए उण — P कदुय — W सि-लउ, SU सुलोओ — W लिहिदा.

9[a] S सअह — W दिवस°. — T दिअहणि-सास°, O °दंडो, S सा

9[b] OS °वलएहि, T मणिवलयेहिं

9[c] ORSU सुहअ तुह. — PW विउए. — C तीइ, WSU तीए, T तिए. — C उव्वंउरीए, P व्विंवरीए, W उव्विंविरीए, O उच्चिंविरीए corrected to उव्वेइरीए, R उव्विवरीए, SU उत्तमिरीए, T उत्तमलीए.

9[d] CPWORTU °एदाए. — CPWORT जीविदासा.

कवणाए ओलग्गाविआए भविअ सिलोओ किदो तं महाराओ सुणादु[1]।

णीसासा हारलट्ठीसरिसपसरणा चन्दणुच्चोडकारी
    चण्डो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि।
अङ्गाणं पण्डुभावो दिअहससिकलाकोमलो किं च तीए
    णिच्चं वाहप्पवाहा तुह सुहअ कए होन्ति कुल्लाहि तुल्ला॥ १०॥

राजा। निश्वस्य[1]। किं भणीअदि कइत्तणेण तुह जेट्ठवहिणिआ खु एसा[2]।

विदूषकः। एसा विअक्खणा महीदलसरस्सदी[3]। एदाए वि जेट्ठवहिणिआ तिहुवणसरस्सदी[4]। ता एदाहिं समं पाडिसिद्धिं ण करिस्सं[5]।

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9[1] C वि॰ पुनराह, POR वि॰ विहस्य — WOR इद॰ — P ध्येव, OR ज्जेव्व, STU एव्व — CPSTU omit एदाए — C वल्लहवहिणीयाए, P जिट्ठवहिणी- याए, OR जेट्ठवहि॰, STU वअंतरवहि णीआए (T ॰भइअणीए, U ॰वहिणीए) — C ओलग्गविया, P ओलग्गविआए, W उलगाभवीया, O उल॰, R उग्गाविआए, S ओलग्गिआए, T आदेसंकरणीए — OR हुविअ — CW सिलोगो, STU सु॰. — C कुदो, PWO कदो, SU कओ — C सुणोदु P सुणदु, W सुणेदु — STU सु॰म॰ — OR add पठति

10[a] S णीस्सासा — C हारवल्लीसरिसपसरणा, W ॰जट्ठीसरिसपसवणा, O ॰ससरिस॰, SU हारवल्ली॰ — C चदणोच्चाट॰, P चंद- णुघोड॰, ORSTU चंदणुव्वेअ॰. — STU ॰आरी

10[b] PO चदो. — C सुमरणसरसा, W समर॰, U सुमरविसरणा.

10[c] W ॰भाउ — CP दिवस॰ — S ॰करा॰ — WSU ॰कोमला — W किं चि

10[d] C निभच्चा, P निटिन्चा, T णीच. — C वाहवाहा, P वाहचाहा. — R तअ. — STU सु॰ तुह — CPWO कदे, ST किए. — O हिंहोंति — W कु- ल्लाइ, OR कुल्लाअ.

10[1] C निःश्वस्याह, PW निःश्वस्य

10[2] CRT भणइ, PWOSU भणइ. — CP कवित्तणो, W सुकयत्तणेण, OR सुकइत्तणेण, T कइत्तणेणावि; SU add वि — OR तुअ. — C ॰वहिणीया, W ॰विहिणिया, S ॰भइणी, TU जेट्ठा वहिणी. — COR omit खु — CPSTU सा.

10[3] STU omit एसा. — COR महिअल॰, PWSTU महीअल॰. — Mss. here and in the following line ॰सरस्सई.

10[4] S दाए, T एव्व एव्व एदाए. — CSTU omit वि, W उणा — C ॰वहिणीया, PW ॰वहिणी, STU ॰भइणी सुनक्खणा — CPWR तिहुअण॰, O तिहूअणसर- स्सइ adds त्ति, R adds त्ति.

10[5] OR एआहिं. STU एदाए समं — T प- डि॰ — P ॰सिट्ठि

किं उण पिअवअस्सस्स पुरदो मअणाअत्थं अत्तणो उद्देहिं अ-क्खरेहिं णिवेदेमि[6]।

विचक्षणा। पढ[7]। एदं सुणीअदि[8]।

विदूषकः।

परं जोण्हा उण्हा गरलसरिसो चन्दणरसो
खअक्खारो हारो रअणिपवणा देहतवणा।
मुणाली बाणाली जलइ अ जलद्दा तणुलआ
वरिट्ठा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा। वअस्स तुमं पि घोरेण चन्दणरसेण समालम्भणीओ सि[1]। ता कधेहि तग्गदं कं पि वुत्तन्तं[2]। अध अन्तेउरं गदुअ देवीए किं किदं तिस्सा[3]।

विदूषकः। विअक्खणे किं किदं[4]।

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10[6] CPW पुण — C वयस्सस्स, P °वस्सस्स, WR °वअस्स — CSU omit पुरदो. — C मयणालसस्स अवत्थ, P मयणाल-सस्स, WOR मअणावत्थं (O °त्थअं), SU म° उद्दिसिअ — C अप्पणो — CORT उचिदेहिं, P उचिदेहि, W उ-च्चिदेहं. — C अक्खरपंतीहिं णिवेदेहि, P अक्खरेहिं अवत्थं किं पि णिवेदयेमि

10[7,8] U omits, C राजा — PW पढइ, RS पढ — P एद, ST एव्वं सपदं

11[a] ST वि° पठति, U विच° पठति — T घरं — W omits उण्हा

11[b] CPW खरं खारो. ORST खद°, U मद°.

11[c] C मुलाणा — OR जलदि — CP व — CPWORT °लदा

11[d] C गदा दिठठिठ्ठापं सरससमहोजमत्तणुए — STU सणिट्ठा जं दिट्ठा क° दीहण-अणा.

11[1] C राजा समाह — OR वां instead of वअस्स. — PW ता तुमं, OR तुअं — ST वि — C घ स्योवेण, W घोवेण, TU घोएण, S omits — WOR °र-सेण ण — CW समालिहिस्सदि, P °लहिस्सदि, OR °लहिस्सदि, S °संभणि-ज्जो सि, T समलंभणीओ सि, U °लि-सो सि

11[2] CW कहसु, P काधसि, O कहेहि RSTU कहेहि. — C सयतं, O तग्गदे, STU तग्गअं — CPWORSU किं — STU वि — C वित्तं, PW वत्तं T उत्तंतं

11[3] P अज्ज, SU अह, T अह अ — CW अंतेउरे — C तीए देवीए. — CPR कदं, O कदे. — C सुंदरीए, SU तिस्स

11[4] PU omit. — C विदू° विचक्षणामाह। णि° कधहि किं — COR कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ[5]।

राजा । कधं विअ[6]।

विचक्षणा ।

घणमुव्वट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

दोसारिअं फुडं ता कञ्चणपञ्चालिआरूवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पट्टंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

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OR add कहेहि, T adds ति देव्वो विचारेदि.

11[5] C विचक्षणा राजानमाह — WS omit देव, OR देव्व, T देस — CPWOR मंडिदा, T मंजिदा टक्किदा भूमिदा — P omits तोसिदा; S दो, U दोसिदा. — C omits अ.

11[6] C राजा तामाह — CP कथं, STU कहं — P omits विअ, W वियक्खणो

12[a] W omits विच°. — P °व्वट्टिद°, W °व्वट्टिद°, O °व्वदिद°, R °व्वदिद°, S घणमुव्वत्तिअ°, U °व्वत्तिद°. — CSU omit °पंक°. — S °पंकिलंकिदं, T °पिं कले, U °पिंगिदंकिदं — CS तिस्स

12[b] C अथेति श्रुत्वा राजाह — T उज्जलं-किदं. — C कुडं, P फुटं, OR परं, T पुडं — U दा — C कंचणमियवालियारूपं, PW कंचणमयवालियारूवं, OR °मअवालिआरतंरूवं, U °रूवं. — Read कञ्चणवाउल्लिआरूवं?

13[a] C °युवं, T मरंगअरंजीरेहिं — WORSTU चरणा — PT लंभिअ. — CSTU व-अस्सीहिं, P वेयंसीहि, OR वअस्साहिं.

13[b] SU °पंकज°. — C भमनमालाहिं, WOR °मालाए

14[a] C पुनर्विचक्षणा । रायसुय°. — WS °पिंछ°. — P °जयलक — C णियक्का, PSTU णियच्छा, OR णिवसिआ.

14[b] CPWOR कअलीए, S ता राअकेलि, T कदलीए, U राअकेलि. — W कंदलया, SU कदली, T कंदलि — SU omit ता — CPWOR खरपवण°. — OR °पणोल्लिअ°, N begins here again ल्लोलिअपिमदला. — U adds सा.

विचक्खणा ।

तीए णिअम्बफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कञ्चणसेलसिलाए ता वरिही कारिओ णट्टं ॥ १५ ॥

विचक्खणा ।

दिण्णा वलआवलीउ करकमलपओट्ठणालजुअलम्मि ।

राजा ।

ता भणइ किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्खणा ।

कण्ठम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्खणा ।

उहएसुँ वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महस्हो दोहि वि चक्केहि चङ्कमिओ ॥ १८ ॥

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15a C पुनर्विचक्षणा — P ताए — N णि-अंबलफ° — C °फलहे — N णिएसिआ. — CN पम्म°, PORSTU पद्म°, W पोम°.

15b CW क° ता, PWN बरही, STU बहि-णो — NRS णच्चं, O णच्चे

16a C पुनर्विचक्षणा — P दिन्नायो रयणवल-यावलीओ तिस्सा पउट्ठदंडेसु — CW व-लयालीओ (W °लिउ), NOR °आवलि-ओ, S °आवरओ. T वलिआवलीवो. U °लीओ — COR °पउट्ठ°, W °पउठ°

16b C भरियं तूणीरजुयलं सरेहिं ता मणयदेव-स्स ॥ १६ ॥ त भणइ .., P ता भा-सियमयणसरा दिट्ठा सुतोणीबंधजुया, ST ता भाविअमअणसराहिंडिअतूणीरबद्धभुआ, U ता भाविअमअणसरपरिअतूणीरबद्धभु-आ — WN भण — W किं न हि, N किं णु हु — C सोहइ, N रेहद विपरीअं, O तिवरीअं — NR °तूणीरं, O °तूणिरं.

17a CWNORST तीए, U ए — W ठवि-दो, N ठ्ठविदा, T टाविओ — C छ-म्मासिय°, W छम्मासय°, N छम्मासिअं°.

17b STU ता से° — C मुहइंदुं, W °चंदं — C तारिया°.

18a N विद्द — C उभयेसुं, P उभएसु, W उहएस, N उहए, OR °सु, S अह दोसुं, T विहवेसुं, U अवहेसुं — CSTU omit वि — N कंणेसु, T सवणेसु — O णिवेसिदं रयणकुंडलं तीए — W °कुं-डलु° — T °जुअलं से.

18b W तो — WNRU °मम्मह°. — CNORS

विचक्खणा ।

अच्छच्छणजणिअपसाहणाइँ तीए कआइँ णअणाइं ।

राजा ।

ता उप्पिअ णवकुवलअसिलीमुहो पञ्चबाणस्स ॥ १९ ॥

विचक्खणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिम्बस्सोवरि वट्टइ मज्झाउ सारङ्गो ॥ २० ॥

विचक्खणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुरभारो ।

राजा ।

ससिराहुमल्लजुज्झं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्खणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

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TU दोहिं — N विअ, STU omit वि. — CWNORT चक्केहि — CW °मिदो. N °मिल. T चकलोओ.

19ᵃ C अछजणपसाहणाइ P अच्चजणणिअपसाहणाइ N अंजणजणिदप्पसाहणानि, OR °जणिद°, SU अच्छंजणजणिअपसाहणमणहारिणी. T अच्छजणिअपसाहणमणहारिणी — C णआइं तीए, P णअाइं तीय, N णअंइ तीए — STU omit क°

19ᵇ NOR omit ता — C उप्पिय, P उप्पति, WO उप्पयो, N उप्पुंखिआ, R उप्पंथो, STU कुप्पइ — C णवकुलयसिलीमुहमुह, P णच्चकुवलयसिलीमुहे, W णवकुवलयसिलिम्मुहे, NOR °मुहे, U ण-कुलअ°

20 U omits

20ᵃ C कुंडिला°, P कुटिला°, T कुडिलाअलअच्छ — C णिडाल°, PW ललाट°, T णिलललेहग्गसंगीणी — WOR °लोलग्ग°, N °फलअग्ग°. — W रईया.

20ᵇ C तं — O वट्टइ, ST चिट्ठइ. — CO मज्जाउ, P मज्झाइ, N omits, S मज्झाए, T मज्झट्ठिओ — NOR कलङ्कसारंगो

21ᵃ N omits विच° — CORTU °णअणाए, W घणसारमंजरीए, N °णाभाणाए, S °तारअणा — C फुल्लेहिं रंजिओ, P °सुमुच्चईउ, W कअकुसुमुच्चउ, N °कुसुमक्करो, OR णिगूढकुसुमोच्चओ, S गुंफिअकुसुमंचिदो, TU गन्धकुसुमचिदो — P चिउर°, O चिहुर°, NSTU चिउर°

21ᵇ CN °जुज्ज, O °जुद्ध SU °जुद्ध. — C विय, P व, W व, NOR omit, T तं — CPN दंसिअं ए°, W दंसिद ए°, OR पदंसिअ ए°, TU दंसिद°

22 T omits

22ᵃ PS इय. — CPNORSU देवीए, W

राजा ।

ता केलिकाणणमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदूषकः । देव इदं परमत्थं णिवेदीअदि[1]।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं
जा विच्छित्थणकलसिणी रेहए तीअ हारो ।
चक्काआरे रमणफलए को वि कञ्चीमरट्टो
जिस्सा तिस्सा पुण अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय[1] ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं
थणकलसणिअबाडम्बरेसूससन्तं ।
जलणिविडमिमीए लग्गअं ग्हाणपोत्तं
पिसुणइ तणुलट्ठीलच्छिमं वच्छिमं च ॥ २४ ॥

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देवीए. — C वहिरयं, P वहिरियव, W वहिहिअ, N वहिवच्छसा°, R प-साअयोहिं, SU पसाहणपसाहिआ — C NOSU कुमारी — SU add सा.

22b S विभूसिआ, U विभूसिदा. — C °लच्छी-यं S सुरभि°, U कुसुमलच्छीए

22c C विदूषको राजानमाह, WS विअक्खणा — SU omit देव — COR एदं, U इमं — O परत्थ — P णिवेदिअदि, WOR णिवेदीअदि, N णिवेदिअदि, STU णिवेदेमि

23a C जासा, OR जेस्सा, S जाए, U जस्सा. — COR सअलधवला, P सरला°, WTU सरल° — CW तीए, STU तीए,

23b C कट्ठिवायणकलसिणी, W विच्छि°, N विच्छिअणाअणअलसिरी, SU °अलसिणी. — C सोहए, N सोभए, T रेहए — OW तीए, SU तीए, T तिए हारो.

23c STU °रे — POR °फलहे, N जघन-फलए, STU °फलओ — W °रमट्टो, O कंचीरद्धो

23d CNSU जस्सा — U तस्सा — CPOR पुण, NSU उण — CW पभणिमो, P पभणिमो, N पि भणिमो — C च्च, PN अ, SU वा.

23e C राजा कर्पूरमंजरीमनुसंधायाह — NS omit पुनस्

24a N °वलिअ°, OBS °वलअ°, U °वलअ°. — W °मूलंमि

24b C थण°. — NST °अलस°. — T °णि-अंबाडंबरे — W °रेसूससंतं, N °रेसूसस-सतं, OR °रेसूस°, S °संति, T ऊससंतं.

24c P °णिवड°, TU °णिविड°. — STU °ममीए. — W ग्हाणपोत्तं, OR ण्हाणपोत्तं, SU ण्हाणअं, T ण्हाणवत्थं — ORSTU °चच्छं.

24d CPWNOR पिसुणदि. — WORT °त-

विदूषकः । सक्रोधमिव[1] । भो मए सव्वालंकारालंकिदा वण्णिदा[2] । तुमं उण जलविलुत्तप्पसाहणं जेव सुमरसि[3] । ता किं ण सुदं देवेण[4] ।

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।
मणीण जच्चाण वि हीरएहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥

राजा ।

मुद्धाण णाम हिअआइ हरन्ति हन्त
णेवच्छकम्मणगुणेण णिअम्बिणीओ ।
छेआ पुणो पअइचङ्गिमभावणिज्जा
दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिट्ठं[1] ।

थोराणं थणआणँ कसकलिआलङ्कीणँ अच्छीणँ वा

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छो॰, U ॰जट्ठो॰ — COR ॰चंगिमं लगिम च, P ॰चंगीमत्त लहुत्त, N ॰लगिम चंगिम च, SU ॰लग्गिम तुंगिमं च, T ॰लगिम तुंगिमं च

24[1] T omits विदू॰ — C सक्रोधमाह

24[2] T भो वअस्स — STU मए सा तरुट्ठी — C सव्वालंकिदा, P सव्वालंकिदा, W सव्वालंकिदा, N सव्वालंकारसहिदा, OR सव्वाभरणालंकिदा — W वण्णिदा

24[3] N तुअं — CPW पुण — C ॰लुत्तसोहणा P पहाणविलुत्तपसाहिया S ॰लुलिअप॰, T जललुन्निअपसाहणा, U ॰लुन्निअ॰ — CW ज्जेव P य्येव, NR जेव्व, O ज्जेव्व S omits, TU *ज्जव्व* — W समरेसि. N सुमरसि, P adds से

24[4] T सुणिद

25[a] N णिगलणाचगस्स हि — Mss ॰मीलदि

25[b] N मणीण मुत्ताण — P ॰एरि W वि कचणेण, N विहूसणेहि, OR सद्दो, STU वि हीरएहिं — CWSU विभूसणे, R विहूसस्से T विहूसणे — CN लग्गदि, W लब्भदि, OR लज्जदि, T लंभइ॰ — N लल्ली

26[a] C राजाह, U omits राजा — P मुद्धाण॰ — CPWOR ॰आइं, N हिंअआइं — N णिहंति, STU हरन्तु

26[b] C नेवत्थ॰. — PWN ॰कम्मण॰. — T ॰उणेण

26[c] T छेन्ना — STU उणो — N पकिइ॰, STU पकिदि॰ — CU ॰चंगम॰, — N ॰हारणिज्जा, S ॰हावणिज्जा

26[d] CNOR ॰रिज्जदि, PW ॰रज्जदि॰ — T सक्करेहिं

26[1] STU जह — C निद्दिट्ठं, PNOR देवेणादि॰, W दिट्ठं

27[a] CW थोराण — Mss ॰आण — Mss. ॰लग्गीण (P ॰लग्गीण) — Mss अच्छीण — N च, O च R अ

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ।
को णेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं
सुव्वन्तं सुण तत्थ कारणमिणं रूढीअ का खण्डणा ॥ २७ ॥

राजा। अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि[1]।

किं कज्जं कित्तिमेणं विरअणविहिणा सो णडीणं विडम्बो
तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ।
जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो
तस्सिं णेच्छन्ति काले परमसुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥

विचक्षणा। देव इदं विक्खवीअदि[1]। ण केवलं देवीए णिओएण ताए

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27b SU किंति॰. — O ॰ओत्तस्स॰ — CW गत्तस्स वि, S आ

27c C णेवत्थकलाहि, NORSU ॰लाइ, T ॰लास. — C किज्जदि, P किज्जइ, WOR कीरदि, N करिआदि, T कज्जइ. — ST वि — O सव्व पिअं

27d CN सच्चंतं, P सव्वंत, W सुत्तव्व, OR संसुत्तं, SU णेवच्छ, T सोचंतं — COR पुण, NST सुणु, U किल. — C तस्स — P कारणमिद, WSTU ॰णमिमं, N ॰णमिमा, STU काल॰. — C कट्ठीइ PW कढीइ, SU कढीए — C खडला

27[1] CPSTU omit राजा — WN omit अवि अ — CP सुपञ्जल WOR सुपिञ्जल. N सुप्पजल STU सुप्पज्ज — C STU कइञ्जल, OR कपिञ्जल — STU omit एस — C तक्खवीयसे P सिक्खवीअसि, WOR सिक्खवी॰, N सिक्खावि॰ S सुसि॰

28a CS कत्तिमेणं. NOT ॰मेण. U ॰माणं — P विरयिण॰ — N विलवो

28b CPW जं चंगं तं, O ज चगं तं ज — WNOR णिअअं - R omits ॰मण॰. — CT सीमंतणीओ, W तेणोउ

28c T स तस्सिं — W सव्वगचंगो — C ॰गणा, STU यसइ गुणगणो (T ॰अणो) — CPWNOR संभोअलम्भो, T ॰संवो

28d P नेत्यंति. S णेवच्छकाले — C ॰सुहपरे — S का — ST वि — N णेपछ — T ॰लच्छी

28[1] CPSTU omit विचक्षणा — C किं वि देव P कि च देव, W omits देव. STU अक्खं च देव — C भेदं परमत्थं. P इदं च N एदं च O एदं. R एव्व — C निवेदीयदि O विण्णविअदि.

अणुगद म्हि[2]। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए[3]। तेण तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं[4]।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ
दाहुड्डामरिओ सहीहि बहुसो हेलाइ कड्ढिज्जइ।
किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं
हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं॥ २९॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि[1]। तं च तधा कादव्वं[2]।

इति परिक्रम्य निष्क्रामति[3]

राजा। वअस्स किं उण तं कज्जसेसं[4]।

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28[2] C देवोनोएसेण, PW देवोणियमेण, OR देवोए वक्षणेण णिअमेण, S देवोए णि-घोसेण, T देवीअब्बाए, U देवोए विओए-ण — CWNOR तिस्सा, P तस्सा.

28[3] P तारामेलाए, W तारयमित्तोए, N °मो-त्तिए. — P तोए वि, N उण वि, OR उण, TU omit वि — C सहित्तणं, TU पिअसहि°. — W उवगदा. — OR omit कप्पूर°.

28[4] C omits तेण, U देण अ. — CT °स-ज्जाहं. — PN पुणो वि, SU omit; T उण — C ओलगविया, PW उल-गा°, S ओलंगआ — P हविस्सं पुणो सुणोदु, N भविअ णिवेदइस्सं, OR भविअ भणिस्सं, S भणिस्स

29a N तःसा. — NOR ताव°, STU ताह° — CT °परिक्खिअणाअ, P °णाए, O °णा-ह्य, R °णात्थ — C णिहिदो, P ति-हिदो, WNORSTU णिहिदो — C त्थण°, SU तणु° — CPWT °च्छंगदो, NORSU °च्छंगदो

29b NOR डाहु°, T डाड°. — COR °ड्डाम-रिदो. P °दाहमरिदो, W °डामरिदो, N °डापविदो — C सदोहि, POR स-होहि — C हेलाई, P हेलाइं, NSU हेलाए, T हेलाअ. — C कड्ढिज्जए, P कड्ढिज्जए, WN °दि, OR कड्ढिज्जदि.

29c TU तेणावि — N ण्सिामअ omits गिरं — CP संतोसवित्तासणि, W संतो-सअं तासणिं, N संतोसविद्दोसिणीं, S सं-तोसणं तासणं, T संतोसिणीं ता

29d C,°वारिविंदु°, P °वारेंदु°, WNRU °वारिंदु°, OT °वारिंदु°. — PORTU बोलेइ, N बोल्लेइ — C जामणिं, W जामिणं

29[1] C अय तक्कज्जसेसं, P अयं च क°. — PWOR कविंजलओ, STU कइंजलो. — C णिवेदिस्सदि, N णिवेदस्सदि.

29[2] P omits — N एदं च, S तं एव्व. — C देवेण कट्ठव्वं, WOR तए का°, N देवेण तधा का°, SU तह का°, T तहा का°.

29[3] C परिक्रम्य निष्क्रांता विचक्षणा, N °क्र-मति, ST °क्रांता.

29[4] CPW राजा सरभसमुपसृत्य विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचदुत्थी[5] । तहिं देवीए पुरदो कप्पूरमञ्जरी हिन्दोलए आरोविदव्वा[6] । ता मरगदपुञ्जट्ठिदेण देवेण कप्पूरमञ्जरी हिन्दोलअन्ती दट्ठव्वा[7] । एदं तं कज्जसेसं[8] ।

राजा । विचिन्त्य[9] । ता अदक्खिणज्जा वि छलिदा देवी[10] ।

विदूषकः । पाइदा जुण्णमज्जारिआ कञ्जिअं दुद्धं त्ति तक्केमि[11] ।

राजा । को अण्णो तुम्हाहिंतो मह कज्जसज्जो[12] । को अण्णो चन्दाहिंतो समुद्दवड्ढणविअड्ढो[13] ।

इति परिक्रम्य कदलीगृहप्रवेशं नाटयतः[14]

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(C प्रत्याह, P omits वि° प्रति) — OWSU omit वअस्स, P भो वयस्स — CPO पुण — U omits तं — C तक्कज्जस्स सेसं

29[5] C भो अज्ज — CW °चउत्थीए, P हिं-दोलणचउत्थी, NR हिंदोलचउत्थी O हिं-दोलणचउत्थी, S °चउद्दहि त्ति T हिं-दोलचउद्दसी, U हिंदोलचउद्दहि त्ति — C adds गोरी अच्चिदव्वा

29[6] C तदो, P तेहि, OR तत्थ, STU omit — C omits देवीए, P देवीए गोरी, W गोरिं कदुअ देवीए, N देविए — CPW NOR omit पुरदो — P omits कप्पू° —P हिंडोलए, O हिंडोलअं, RU हिंदोलअं, T हिंदोलिअं — P आरोवदित्था, W आरोइदव्वा, N आरोहिदव्वा. T आ-रोपइदव्वा, U आरोपिदव्वा

29[7] CWNRU मरगअ°, P मरमय°, O मरगएं°, S मरगआ°, T मरअज° — P °पुंजेट्ठ-दिण, W °पुञ्जिट्ठदेण ज्जेव. N °पुञ्जिट्ठि-देण. — S omits देवेण — P हिंडो-लयं, W हिंदोलावअंती, NS हिंदोलन्ती, OR हिंदोलए हिंदोलंती — P दट्ठव्वा

29[9] OR omit. N omits राजा

29[10] PSTU omit ता — CPWNST अइ°, U गइ°. — U omits वि — SU दे° छ° — W छल्लिदा सा, T चलिआ, U छलिआ

29[11] WNO omit विदू°, R विद°। — W NORS पाइआ, T दिट्ठ सा अइक्खिडखा वि देवी वंचिआ पाइदा — C जुण्णमं-जरी, P °मंजरी, W जुण्णमंजारिया, ST जिण्ण°, U जिण्णमाज्जारिआ — CPW NSTU omit कञ्जिअं. — CPWNS तक्कं R तक्केमि

29[12] C राजाह, W विदूषकं प्रति instead of राजा — CW वयस्स को, S को उण. — C तुह्याहितो, P तुमाहिंतो, OR °हितो, T तुम्हाहिंदो — C अज्ज, W मे, TU कज्जसज्जो (T °सेवो) अज्झायं

29[13] OR जदो को — ST चंदाहिंदो, U चंदादो — C °वड्ढणे तिपिह्को, P °वद्ध-णतचिढो, W °वड्ढणतपिट्ठो, N °वड्ढणे दिढो, O °वड्ढणणपिट्ठो but ण is in the margin corrected to णेदि: R °वड्ढाणपिट्ठो T °वड्ढणविअड्ढो

29[14] C परिक्रम्य कदलीनां गृहप्रवेशं. — N प्र-वेशे — WT नाटयति

विदूषकः । इअं उत्तुङ्गा फलिहमणिवेदिआ[15] । ता इध उवविसदु व-अस्सो[16] ।

राजा तथा करोति[17]

विदूषकः । हस्तमुद्यम्य[18] । भो दीसदु पुस्सिमाचन्दो[19] ।

राजा । विलोक्य[20] । अहो दोलाहिरूढाए मह वल्लहाए वअणं पुस्सिमा-चन्दो त्ति णिद्दिसदि[21] । समन्तादवलोक्य[22] ।

विच्छाअन्तो णअररमणीमण्डलस्साणणाइं
विच्छोलन्तो गअणकुहरं कन्तिजोण्हाजलेण ।
पेच्छन्तीणं हिअअणिहिअं णिद्दलन्तो अ दप्पं
दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ 30 ॥

अवि अ[1] ।

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29[15] P तोंगा हृपहुनंगा, ORT omit इअं. — W अच्चुत्तमा, N उत्तुंगा, OR तुंगा अ-च्चुत्तुंगा, ST तुंग, U omits. — C फ-लिहमणिवेदिका, P फलह°, NTU फलि-ह°, O फडिह° in the margin cor-rected to फलिह°, S °फलभ. — U °वेदी.

29[16] STU omit ता. — CPWNOR इह. STU एत्थ. — CP महाराओ, NOR पिअवअस्सो.

29[17] STU तथा कुरुतः.

29[18] T हस्तमुद्दिश्य. — C adds वत्ति.

29[19] C भो वयस्य, S भो भो. T भो. — CN दीसदि, STU दीसइ. — CW °चंदो, PNOR °संदो.

29[20] C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29[21] CW अइ, P अन्न NO अम, R अच, S तीए. — CPT डोलाधि°, WNOR डोलाहि°, SU डोलाहिरूढाए कप्पूरमंजरीए, T मह कप्पूरमंजरीए. — C °चंदु, P °चंद. W °चंद, N °चंदो. — P त्ति. N omits. — C निद्दिसयदि, N णिदि-स्सदि, S णिवेदीअदि, T णिद्दिसति, U णिद्दीसइ.

29[22] C समन्तमवलोक्य प्रकाशं वक्ति, PNO समंतादवलोक्य. — P adds प्रकाशं

30[a] U विच्छाअंतो. — W नअररमणीमंडलस्सा°, O °रमणि°, R omits णअर°—अ दप्पं.

30[b] C विकासंतो, P विच्छोलंतो, W विछा-विंतो, N पच्छालंतो, U विच्छोलंतो. — T °कुहरं — P °जोण्हाए, N °ज्जोण्हए.

30[c] P पिच्छंतीणं, STU पेच्छंताणं — Mss. °णिहिअं — T णिद्दलन्तं कन्दप्पं.

30[d] SU डोला°. — U °सरल°. — S °तर-लो. — W सोमेंदू — P च अ.

उच्चेहिं चामरेहिं धवलधअवडाडम्बरिल्लावलीहिं
घण्टाहिं विन्दुरिल्लासुरतरुणिविमाणाणुसारं लहन्ती ।
पाआरं लङ्घअन्ती कुणइ रअवसा उण्णमन्ती णमन्ती
एन्ती जन्ती अ दोला जणमणहरणं बुड्डुणुब्बुड्डुणेहिं ॥ ३१ ॥

अवि अ[1] ।

रणन्तमणिणेउरं झणझणन्तहारच्छडं
कणक्कणिअकिङ्किणीमुहलमेहलाडम्बरं ।
विलोलवलआवलीजणिअमञ्जुसिञ्जारवं
ण कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो सुत्तआरो तुमं[1] । अहं उण विचित्तआरो भविअ वित्थरेण वण्णेमि[2] ।

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31ª P गोपुरेहिं, W गोउरेहिं instead of चामरेहिं. — WO धुअधवलवडा°, R कअधवलवडा°, S °धअपडा°, T °पटा°, U °पडा°. — C °डम्बरोल्लासलीहिं, SU °डम्बरिल्लं चलेहिं, T °डंबरच्चंचलेहिं

31ᵇ C चट्टुरिल्ला°, PW विदुरिल्ला°, N बिदुरिल्ला°, ST वित्थरिल्ला°, U पत्थरिल्ला°. — C °णाणुहारं, P °णाणुरूवं, N °णाणुआरं, OR °णाणरूअं — N वहन्ती

31ᶜ CPWOR कुणदि, N °दी. — COR °वसादुक्ख°. — T omits णमंती

31ᵈ CP तोए दोला सलीलं (C °सा), W जंती दोला सलीलं, OR एंती दोला सलोल, ST भंती — SU दोला — P जणणमण°. — S °हरणी. — C चट्टुणाव्वट्टुणेहि, P बुड्डुणुब्बुड्डुणेहि, W बुडुणुबुडुणेहि, N बुडुणुब्बुडुणेहि, OR कलणुक्कसणेहि, S बु-डु°, T बुडुणु उड्डणेहि. U बुड्डु°

32ª N °णेपुर — C रणज्झणन्तहारच्छट, P रणज्झणन्तहारच्छणा, R झणंत°. — N °च्छट, T °च्छडं

32ᵇ C झणज्झणिर°, P रणज्झणिर°, W कणक्कणिद°, N क्कणक्कणित°, O झणज्झणिद°, R झकलक्कणिद°, SU झणज्झणिद°, T झणज्झणिद°. — C °मुहलमेहला°, WORU °मुहर°, N °महुर°.

32ᶜ U विलोलमणिआवली°. — C °वणिद°, PWNOR °जणिद°

32ᵈ STU ण कस्स खु मणोहरं. — CP °मुहोए, WSTU °मुहीए. — P हिंदो°

32¹ C विदू । राजानमाह — STU भो वअस्स — P °कारो, T °अरो — W तुव

32² P अम्ह — CU पुण, P पुण — P °कारो, N वित्थरआरो. S पुत्ति°, T उत्ति°, U वुत्ति°. — C विअरिय, PS वित्थारिअ, N वित्थारइदः हं, TU omit. — P वण्णेमि, N omits, STU वक्कइस्स

उवरिट्ठिअथणपब्भारचम्पिअं चलणपङ्कआण जुअं ।
हक्कारइ व्व मअणं रअणमणिणेउररवेण ॥ ३३ ॥
हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।
किलकिलइ व्व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥
तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।
विक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥
संमुहपवणपणोल्लिअवरिल्लदरंदाविआइँ अङ्गाइं ।
हक्कारिऊण मअणं पासम्मि णिवेसअन्ति व्व ॥ ३६ ॥

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33ᵃ C राजाह, W राजा — C °ठ्ठिवत्थण-भारचंपियं, P °चपिय, N °त्यणप्पभारपीडिअं, R °रपिअं, S °थणहारंथणमतमञ्जाए, T °थणभाराथणमंतमञ्जाए, U °थणहारोथुमंतमञ्जाए. — P चलण°, N चरण°, OR °पकजजुअं से, STU चरणकमलजुअं.

33ᵇ CW विदूषकः. — CPO पुक्कारइ, W पुक्कारय, N हक्कारई, R फक्कारइ, S हक्कारिइ. T हक्कारिच्छइ, U हकारेइ — T विअ, U व — N रत्तमणि° — P °णेउरमिसेणं. O °मिसेण, R °णिसेण, STU °णेउराराणं

34ᵃ CW राजा, N अणं च, S अक्ख च चअंस, T अवण च, U अक्खं च before the verse. — C हिंदोलणचरलीलालंपड, P अंदोलणलीलचलणलपटं, WOR हिंदोलणलीलाललणलपडं, N हिंदोलणलीलारभलपंड. S °लीलाए मुहलं, U °मुहर — C चक्कवहुल. PWOR चक्कचक्कलं, N चक्कारं, T °चक्कसरिस, U °चक्कचलं

34ᵇ C विदू° कलकलइ, W °किलिह, S किलिकिलिइ, U °लए — P त्थ, S व — S सरिसं corrected to सरिसरिस — P °रावण, W कंचमणि°, N मणिकंचणकिंकिणी°, O कंचीमणि°, S कलकंची°, T चलकवी°.

35ᵃ CW राजा, T अवि अ before the verse. — NORT दोलंदोलण° — P °त्थलेण, W °पसरियसरियाणिलेण. N °सरिअच्छलेण, S °पसरंतसणच्छलेण, T °पसरंतसच्छलेण, U °वसरंतसरच्छलेण. — C हारा, WOR हारो से

35ᵇ CW विदूषकः — P विक्किरइ, W विक्किरइ, N विक्किरई, OR विक्किरइ, S विकीरइ, TU विकरइ. — CNORT व्व, S सह, U विअ. — P कुसुमाओह°, W कुसुमाउट°, N कुसुमाजुह°, T वसुमाउह° — U °वरवइणो — P कित्तियवल्लीओ, OR कित्तिवोजाई

36ᵃ C राजा — W सम्मुपवण°. — N °पणल्लिअ°, U °पवणोल्लोलिअ°. — C °वरिल्लदरिसाविआइ, SU °दलदसिआइ (U °द°इ'), T °वरिवल्लदरदाविआइ — SU अंगाइ

36ᵇ CW विदूषकः. — C हक्कारिअय, W हक्कारिउ व्व, N हक्कारिजुण, T अक्कारिअ

ताडङ्कजुअं गण्डेसु बहलघुसिणेसु घडणलीलाहिं ।
देइ व दोलन्दोलणरेहाओ गअणकोट्टेण ॥ ३७ ॥
णअणाइ पसइसरिसाइ इत्ति फुल्लाइ कोउहल्लेण ।
अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥
दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व्व ।
पुट्ठीअ वेणिदण्डो वम्महचम्मट्ठिआअन्तो ॥ ३९ ॥
इअ एआइ विलासुज्जलाइँ दोलापवञ्चचरिआइं ।
कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

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उण — STU पासेसु — W णिवेसि-
यंति, U णिवेसिअंतोव

37ª C ततो राजा, W राजा — STU ता-
डंग°. — TU °जुअलं — T गंडसु. —
CPS बहुल° — CSTU °घुसुणेसु, N
°घुसुणलीलाहि

37ᵇ C विदू° । दिइ, NT देई. — ONORT
व्व — SU डोलं°. — C °लेहाउ, T
°लेहा, U °लेहाओ — ON गयणा°, W
गगण°, STU गअण°. — C °कुट्टेण, PN
°कोट्टेण, O °कोट्ठेण, R °को-ण, ST
°कोट्टम्मि, U °कुट्टम्मि

38ª CW राजा — PWNOR णअणाइं —
C पसरिसरिकाइं, PWNOR °साइं, N प-
साइ°, SU पसरि°, T °सरिच्छाइ — P
omits इत्ति — CPWNOR फुल्लाइं, T
फुला — C कोदुहिल्लेण, WOR कोदु°

38ᵇ CW विदूषकः. — CP उप्पंति, W अ-
प्पंति, N उप्पखित्ति, STU उप्पत्ती. —
CPWNOR व्व, ST विअ, U पिअ —
C कुवलदल°, PW °सिलिंमुहे, N °मुहं,
STU कुवलअसिलीमुहाण अणंगस्स

39ª CW राजा — SU डोला° — P वि-
च्चेउ, N °रसविच्छेओ — CPN कहिं,
R कह. — ORT वि — CPNOR
होउ, W होहइ, S होदु, TU होइ —
C झत्ति, P इति, NORS इत्ति. — C
पयडइ, N पदइ, T पडरइ, U पवइ.

39ᵇ CW विदूषकः. — C पुठ्ठोइ, P पिट्ठाए,
W पिट्ठिम्मि, N पुछीअ, OR पुट्ठमि, SU
पुट्ठीए, T पुटे वेणी° — NO मम्मह°,
R मम्मढ़ठिआअंतो, N °चम्मेढ़ठि°, T °च-
म्मलटि°, U °चमंटि°.

40ª CW राजा. — N omits इअ; S एइ
— C याइं, P एया, W एसाइ, N ए-
आइं, S एआए, TU एदाए — O वि-
लासो° — C °लाइं, STU °लाइ —
SU डोला°. — N °प्पपंच°, OR °प्पवच°,
T °पपच° — STU °चरिदाइ

40ᵇ CW विदूषकः — STU कस्स खु ण, U
कस्स वा खु ण — CPN लिहेइ. —
CPNSTU omit व, R व्व — W
णिउण — T कंदंपचित्तारो

राजा । सविषादम्[1] । कधं ओदिण्णा कप्पूरमञ्जरी दिन्ना दोला दिन्नं मज्झ चित्तं दिन्नाइं दंसणूसुअजणणअणाइं[2]।

विदूषकः । ता विज्जुल्लेहाइदं खणदिट्ठणट्ठाए ताए[3]।

राजा । मा एवं भण[4]। हरिअन्दपुरी विअ दिट्ठा पणट्ठा अ[5]। स्मितिनाटितकेन[6]।

मञ्जिट्ठी ओट्ठमुद्दा णवघडणसुवण्णुज्जला अङ्गलट्ठी
दिट्ठी बालेन्दुलेहाधवलिमजइणी कुन्तला कज्जलाहा।
इत्थं वण्णाण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा
कन्दप्पो जीअ दप्पी जुअजणजअणो पुप्फलक्खो विभाइ॥४१॥

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40[3] CPWSU omit कधं, T कहि — CP ORT अवइण्णा, W अवयण्णा, N अवतिण्णा, S ओइण्णा अ, U ओइण्णा. — After कप्पू° P adds दोलाहिंतो, W adds दोलाउ. — SU डोला — W दिन्नं च, OR दिन्नं अ. — C मउ, O मज्ज — SU दिन्नाइ — C दंसणसयजणस्स नयणाइं, P दंसणुच्छुय°, WN दंसणुस्सुअ°, OR दंसणूसुआइं मज्झ (O मज्ज) णअणाइं (O °इ), SU °णअणाइ, T दंसणोसुअ°.

40[3] P omits विदू°. — ORU omit ता — C विज्जुल्लेहाइयं, P विज्जुलेहि व्व इय, W विज्जुलेहा इव, N विज्जुलेहाविवअ, OR विज्जुल्लेह व्व इअं — P खणदिट्ठविहा, W °णट्ठा, N कअणं दिट्ठा णट्ठा अ, OR खणदिट्ठा तक्खणे णट्ठा, T खणदिट्ठाए. — CT तीए, PWNOR omit; SU एदीए.

40[4] P वयस्स मा. — NORSTU एव्वं.

40[5] P वयस्स हरिचंदउरी, W हरयंदपुरव्वरि, OR °पुरि, SU °उरि, T पुर.इ. — WORSTU व्व — C दिट्ठा य पुण णट्ठा य, SU खणदिट्ठा पणट्ठा अ.

40[6] C स्म° भूयो प्याह राजा

41[a] N मंजिट्ठा — P °घडण°, W °घडिय°. — SU अगअट्ठी, T °अट्ठी

41[b] WOR बालिंदु° — N °लेंहालवलिम°. — W °जयणी, NSTU °जअणी, OR °जिणणी — N कुतला, TU कुंतला. — CPW °लाभा.

41[c] OR इच्छं — N वण्णाणं — C विहरइ, W विहरइ. — N हरिणा° — CP °लच्छीए, W °लच्छीए, STU °लच्छीए. — C जीए, S तीए, U एसो

41[d] OW जीइ, P जीय, N जीइ, ORTU जाद, S जाअ — CPNORSTU दप्पो — C जयजणजइणो, P अयिजणअणणो, W जगजणा°, N जणमणदलणो, OR जुअजणजिणणो, STU तिहुवणविजई (T तिहुअण°, U तिभु°) — C फुल्ललक्खो, W पफ्फलक्खु, N पफ्फ°, OR °लक्खु. — C विभादि, P विभादि, W दुभदि, N °दि, OR व्व ठाइ, S इवाइ, U विभाइ.

विदूषकः। एदं तं मरगदपुञ्जं[1]। इध उवविसिअ पिअवअस्सो पडिवालेदु तं[2]। संझा वि संणिहिदा वट्टदि[3]।

तथा कुरुतः[4]

राजा। अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमज्झण्हवेलं अणुहरदि[5]।

विदूषकः। ता लच्छीसहअरो खणं चिट्ठदु देवो जाव अहं सिसिरोवआरसामग्गिं संपादेमि[6]। इति नाट्येन निष्क्रम्य पुरो ऽवलोक्य[7]। किं उण एसा विअक्खणा इदो णिअडिआ आअच्छदि[8]।

राजा। संणिहिदो संकेदकालो कधिदो सहीहिं[9]। स्मृत्वा मदनाकूतमभिनीय[10]।

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41[1] P एवं — SU omit तं — CPWNO RSU मरगअ°.

41[2] CPN ता इह, WORTU इह, S अह. — P उपविसिय पि प्रियवि°, S उवसिअ वअस्सो, T omits पिअ°; U वअस्सो — N °वालेद, S °वालेउ, U °पालेदु. — CU omit तं.

41[3] W °हिता वत्तेव, SU °हिदा वत्त. — STU वट्टइ.

41[4] C ततो राजा तथा कुरुते, P तथा कुरुते राजा, W तथा कुरुते, N उभौ तथा कु°.

41[5] CPN omit राजा; W राजा स्मरणमभिनीय — C अयिसिसिर, PSU अइसिसिरा, W अइसिसि, NOR अइसिसिरं, T सिसिरा. — WNOR पि — CP हिमाणीं, W हिमाणिं, NOR जामिणिं, T जामणि. — C संतावियणीं, P संतावियणीमणु°, WNOR संतावदाइणिं (OR संदाव°), S अइसंतावियणीं, TU अइसंदावियणीं. — CPWNOR omit गिम्ह°; S °मज्झण्ह°. — C अणुहरामि, PWOR अणुहवामि, N अणुभवामि, SU °हरइ, T °हर.

41[6] C ताव — T °सहहरो — P एगउ खणं — SU चिट्ठउ. — COR देओ, N omits. — STU omit अहं — W सिसिरोवयर°, OR °रोवआर°. — CPW सपादेमि

41[7] C परिक्रम्य, P परि° निःक्रम्य, WOR परिक्रम्य — C विलोक्य इति विदूषकः, W विलोक्य, SU निष्क्रम्यावलोक्य, T परिक्रम्यावलोक्य, PNWS add च

41[8] CPNOR पुण — STU omit एसा — STU इदो एव्व — CP णियडी, N णिअल्लि. SU विक्खणा, T विअक्खअति CW आगच्छदि, SU आअच्छइ, T आआच्छदी

41[9] P संणिहिदो यं, N °हिदो अ. — CPW OR संकेअ°, N संझाकालो अ — CPN कहिदो, S कहीओ, TU सहीहिं कहिदो — CWNO सतीहिं, P सतीहि. R सहीहिं, S omits, WNOR add पि. — STU add ता समासणीओ, after which S adds अवि णाम सहेज्ज भवे

41[10] C omits स्म°; P तां स्म° — C मदनासद्भुतमभिनीय कर्पूरमंजरीस्वरूपमाषित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।
अहह णवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥

विदूषकः । सम्यगवलोक्य[1] । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा आअदा[2] ।

ततः प्रविशति गृहीतशिशिरोपचारसामग्री विचक्षणा[3]

विचक्षणा । परिक्रम्य[4] । अहो पिअसहीए विरहदाहज्जरो[5] ।

विदूषकः । उपसृत्य[6] । भोदि किं एदं[7] ।

विचक्षणा । सिसिरोवआरसामग्गी[8] ।

विदूषकः । कस्स किदे[9] ।

विचक्षणा । पिअसहीए किदे[10] ।

विदूषकः । ता मह वि अद्धं देहि[11] ।

विचक्षणा । किं णिमित्तं[12] ।

विदूषकः । महाराअस्स किदे[13] ।

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राजा, PN मदनाक्रान्तिमभिनीय. — T adds अवि णाम सहा ह वे.

42a U °अर°. — Mss. °चरणा. — T omits वि. — NT omit हु, SU अ. — N कुवलयाअणा. — O °मियंकवअणा. — S च, TU अ

42b STU omit अहह. — STU अहिणवचंपअअंगी (U अभि° S °अंगं). — T तअ. — T omits वि — CP य, N कुतु, STU omit. — SU तवेइ त्ति, T तेवेइ त्ति. — ORTU अच्चरिअं, S अच्चेरं

42[1] C विलोक्य, P सम्यगवलोक्याय, WOR सम्यग्विलोक्य

42[2] C कधं, P अयि, NOR अए, SU omit. — NSU विअ° वि. — S °रोअआर°. — W °सामग्गि°, OR omit °सामग्गी° — P °सहिदहत्था, OR °गहिदहत्था. — CW omit आअदा, PN विअ, T अ-अदा.

42[3] C विच° शिशिरोपचारयुक्ता, PN शिशिरोपचारसामग्रीसहिता, S शिशिरोपचारसामग्रीकरा, TU यथोद्दिष्टा. — OU add च

42[4] C परिक्रम्याह विचक्षणा, NOR omit विचक्षणा.

42[5] P °सही. — C महंतो दाह°, P महंतो वि°, N महंतो क्खु वि°. — ORS °दाह°, T विरहज्जरो

42[6] C adds सामाह

42[7] P भो, W भादो, OR विअक्खणे, STU भो विअक्खणे. — N किमिद

42[9, 10, 13] CPWNOR कदे — U omits 42[13].

42[11] P अहं, W मज्झं, OR मम — CPW पि — P अट्ठं, S अद्दं T हत्थे दिदि

42[13] C कस्स कदे

विचक्षणा । किं उण कारणं[14] ।

विदूषकः । कप्पूरमञ्जरीए वि किं[15] ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं[16] ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं[17] ।

इत्युभौ हसतः[18]

विचक्षणा । ता कहिं महाराओ[19] ।

विदूषकः । तुह वअणेण मरगदपुञ्जे[20] ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि[21] ।

विदूषकः । तां परित्यज्य[22] । तहिं गच्छ जदो णाअच्छसि[23] । इति विपति[24] । तां प्रति[25] । ता कीस दुवारुद्देसे भविदव्वं[26] ।

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42[14] C omits उण; PWNOR पुण — NST कारणं — POR add तस्स

42[15] P °जरी — CN omit वि — S किं कप्पू°, TU किं उण कप्पू°. — N adds कारणं

42[16] T तुमं कि. — W णाणासि, N आणासि, T अणासि कप्पूरमंजरि महाराअस्स. — C दंसणं लोए, T दंसण त्ति

42[17] W ड तुवं, O तुभं — OR वि, STU omit. — C न जानासि कि, TU किं उण ण — W जाणासि, NSU आणासि — T महाराअ, U कप्पू° महा°. — O दंसणे. — C adds कारणं

42[18] CPWN इत्युभे. — P परस्पर ह°, N हसतेति ह°.

42[20] SU तुज्झ — Mss मरगअ° — C °पुंजे ब्भोव. — PWOR add चिट्ठदि

42[21] W °रायएण — U omits सह — Mss. मरगअ° — C °दुवारदेसे, P °दुवारोद्देसे, W °दुआरे. N °दुआरोदेसे. T °दुवारं — C चिठ्ठदव्वं, N चिठ्ठ क्कणं — T कं. — CPT उभअ°, O उअ°, SU उभआणं दं° — T तिलजलंजली — P दि, STU दिज्जइ

42[22] C तामालिंग्योपसृत्याह, P तामुपसृत्य शिशिरोपचारसामग्रीभावाय, WOR तामुपसृत्य, N तामसृत्य

42[23] CP जहिं पुण, NSTU जहिं — CP नागच्छसि, W णागच्छदि, STU णापच्छा चिट्ठइ. — OR add से सिसिरोवआरसामग्गि

42[24, 25] CU omit. — P विदू° तां प्रति

42[26] N किस. STU केण — CP दुवारदेसे, N दुआरदेसे S दुवारुद्देसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण[27] ।

विदूषकः । कीदिसो आदेसो[28] ।

विचक्षणा । तहिं देवीए बालतरुणो तिक्खि आरोविदा[29] ।

विदूषकः । के के[30] ।

विचक्षणा । कुरवअतिलअअसोआ[31] ।

विदूषकः । ता किं तेहिं[32] ।

विचक्षणा । भणिदा सा देवीए जधा[33] ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणाहआ ।
विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एण्हिं तं संपादइस्सदि[1] ।

विदूषकः । ता मरगदपुञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

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हूसेण, U दुवारदेसेण — CP भोदव्वं, N होव्व, SU omit.

42[27] N omits — OR add कप्पूरमंजरी आगमिस्सदि (R आअस्सदि).

42[28] N omits — CPW किं तीए, OR किं त्ति तीए, SU कीरिसो, T किरिसो

42[29] N omits तहिं. — O बाधातरु, PSU °तरू, W बालतरु, N बालतरुआ, T बालतरवो, U वाल° — C तिणि, N तीणोसी, U त्तिणी — T आरोचिदा, U °पिदा.

42[30] NOR को को, ST ते के, U टे के.

42[31] N omits — P कुरुबय° W कुरु°. — C °लयआसोया, STU °लआसोआ

42[32] N omits — T ता कि — S देहिं, T ते.

42[33] NO omit — P भणिया — T देवीए कप्पूरमंजरी — WR omit जधा, SU जह, T जहा

43[a] N विचक्षणा before the verse. — O omits 43. — CPW कुरु° — C °लयआसोया, R °तिलअसोआ, STU °तिलआसोआ. — N लिंगणदंसणचलणाहयासहा, RT °दंसणचलण° — STU °हदा

43[b] C वियासंति — CWN सुंदरीणं — W omits ता — C दोहयलयं — 43 is not reckoned as verse in C

43[1] P Sanskrit only — O omits एण्हि — C सा त. T omits तं — CPW OR संपाइ°, S संपाइस्सदि — N adds त्ति

रिदं ठाविअ एदं पच्चक्खं करिस्सं[2]। तथा नाटयति[3]। राजानं प्रति[4]। भो भो उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं[5]।

राजा तथा करोति[6]

ततः प्रविशति विशेषभूषिता कर्पूरमञ्जरी[7]

कर्पूरमञ्जरी। कहिं उण विअक्खणा[8]।

विचक्षणा। तामनुसृत्य[9]। सहि करीअदु देवीए समादिट्ठं[10]।

राजा। वअस्स किं उण तं[11]।

विदूषकः। तमालविडवन्तरिदो जाण[12]।

विचक्षणा। एसो कुरवअतरू[13]।

कर्पूरमञ्जरी समालिङ्गति[14]

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43[2] CPWNORSU मरगअ° — S °पुंजाहिं॰वी, T °पुंजिमाहिंदो, U °पुंजाहिंतो — C °वयस्सो — N आणेअ. — C °वि॰ डवंतरट्ठिदं, P °वंतरविट्ठो, N °विलवंत॰रिद, ORU °वंतरिअं, S °विडपतरिअ॰ट्ठिअं, T °वतरिट्ठिअं — CPWNO ठविअ, R थविअ, STU करिअ. — W omits एदं — P पच्चक्खं च, STU °क्खो — COR करइस्सं, W करेइस्स. S कारइस्सं, U काइस्सं

43[3] C विदू° तथा — CPW नाटयित्वा

43[4] C राजानमाह

43[5] CO भो once only, STU omit. — STU उट्ठेहि २. — WOR संपेक्ख, S तक्खणोआ, U तक्ख — P °चंदलिहिं. S विअअसमुद्दचंदलेहा

43[7] C ततो विशति — ST सविशेष°. — POR°भूषितांगी, W °भूताङ्गी

43[8] C कर्पू° प्राह — T कहं. — CWN पुण. P पि पुण

43[9] C तामनुसृत्याह, PWOR तामुपसृत्य

43[10] C omits सहि — CPOR कीरदु, WS कोरउ, T किरइ, U किरउ. — C सं दे°, P सं सं देविए, WS देवी, OR देईए. — C समादिठ्ठि

43[11] C राजा विदू° माह — CPWN पुण. — T किं उण त वअस्स.

43[12] N तलेमाल° — C °तरितो, OT °तरिओ, R °तरो, S °तरिट्ठिओ, W adds भविअ, S adds णिल्लुक्को, T adds भवीअ णिलक्को भविअ, U adds णिल्लुक्को — N जाणनु. SU जाणाहि, T जाणेहि — OR add राजा तथा करोति.

43[13] C विच° तामाह। सहि एसो, P एव सो, WNORS एइ, U omits; T एसो after कु° — P कुरुवय°.

राजा ।

णवकुरवअवच्छो कुम्भयोणत्थणीए
  रहसविरइएणं णिब्भरालिङ्गणेणं ।
तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए
  जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं[1] । जेण[2] ।

बालो वि कुरवअतरू तरुणीअ गाढमुवगूढो ।
सहस त्ति कुसुमणिअरं मअणसरे विअ समुग्गिरइ ॥ ४५ ॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो[1] ।

विचक्षणा । अअं तिलअद्दुमो[2] ।

कर्पूरमञ्जरी चिरं तिर्यगवलोकयति[3]

44a CPWNOR विचक्षणा. — C °वच्छो, P °कुरवअवच्छो, WNOR °वच्छो, STU °वट्टो.

44b SU रहस°. — CPW °वइएं. N °वेण. — NSU °णिब्भरालिङ्गणेण. T °लिंगण.

44c W कुसुम°. — PST °समिद्धं, O °स-मद्धिं. — CPWNOR लंभिदो, ST लं-भिअ.

44d C भमर°. U सहस°. — N °कुलाणं — COR तत्थ, N तत्र. — S जत्ता. U जम्मा. — N पढमा, O पढमा, R omits; ST समत्था.

44[1] P भो भो पेक्ख पेक्ख W भो भो पिक्ख, N भो पेक्ख ब. OR पेक्ख भो. STU भो वअस्स पेक्ख ब. — CNOR महिन्द°. S इदं अम्हइंदजालिअ°, TU इदं (T इदं) अम्हहिंद°.

45a P कुरवअं, RT कुरवअ. — Ms. तरु-णीए (W तरुणि). — WN गाढमअ, S °ऊढो T °ऊढो.

45b N झत्ति. STU सहसा. — NSTU omit त्ति. — C पंकुल्लिदो, P पुप्फल्लिदो, N पफुल्लिदो, S फुल्लिदो. TU पुप्फिदो instead of कुसुम—समुग्गिरइ. — OR कुसुमणिअरं मअणसरं.

45[1] CN ईदिसो. S एआरिसो. TU ईरिसो. — P च्चेव, O ज्जेव. R ज्जेव, SU एव्व. T एव्व — POR दोहलअस्स, N दोह-लअस्स. — CP पहावो, OR प-हावो

45[2] C तहि एसो, PN अअं एव, OR अअं एसो.

45[3] C ततः कर्पू° तर्जयन्ति तिरश्चीनं पश्यति च तं, P कर्पू° चिरं तर्जयति अवलोकयति च. W omits चिरं: OR चिरं तर्जयति अवलोकयति च, SU चिरं तर्जयन्ती अवलोकयति.

राजा ।

तिक्खाणं तरलाणँ कज्जलकलासंवट्टिआणं पि से
पासे पञ्चसरं सिलीमुहधरं णिच्चं कुणन्ताणँ अ ।
णेत्ताणं तिलअद्दुमे णिवडिआ थाडी मअच्छीअ जं
तं सो मञ्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ ह ट्ठिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही[1] ।

कर्पूरमञ्जरी चरणताडनं नाटयति[2]

राजा ।

असोअतरुताडणं रणिअणेउरेणंह्रिणा
कअं च मअलञ्छणच्छविमुहीअ हेलुल्लसं ।
सिहासु सअलासु वि त्थवअमण्डणाडम्बरं
ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं सणं ॥ ४७ ॥

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46ᵃ C omits राजा. — Mss तरलाण. — C °संवट्ठिदाणं P °संवग्गिदाणं, WNOR °संवग्गिदाण,..S °संवट्टिदाणं, TU °संव-ट्ठिदाणं. — ST वि, N स.

46ᵇ N °सुरं, T °रसं — P °मुहधरे. — C णिच्चं. — Mss. °ताण — OR च, T चं

46ᶜ PO °द्रुमे. — CWNOR णिवडिदा, P णिवणिदा, SU णिपडिआ — N धाडी, STU थाली. — CPW मअच्छीए, N मअच्छीय, OR मिअ°,. STU मिअ-च्छीए.

46ᵈ O °दंतुरसो, N °दंतुर° — CPWNOR रोमंचिदो. — CPO च्च ट्ठिदो, W वट्टि-दि, N वट्टुदि, STU वट्टइ

46¹ C विच° तां पुनराह । सहि एसो, W एसे, N एस, S एसे मंदरं । एसो. — CNSTU omit वि. — C असोयतरु, U °पा-अवो.

46² C चरणताडनं, WOR चरणेन ताडयति

47ᵃ CWNOR विअक्खणा. — CN रणित°, PWORSU रणिद°. — P °णेउरंह्रिणा, NSTU °णेउरेणंचिणा.

47ᵇ CWNOR कदं, PSTU किदं — RS TU मिअ°. — CWOR °मुहीए, P STU °मुहीए, N °छतिमुहीए. — S लोलुल्ल, U लोलुज्जलं

47ᶜ ST सअलासु य. — C छवियमंडणाडंबरं, W छवअ°, N छविअ°, SU त्थवअ°, T थवअ°.

47ᵈ CPNOSU ठिदं, W विट्ठं, R ठिअं, T ठिदं — C गयणंगणं, NOR गअणंगणं, STU गअणंगणा — C °णिरिक्खणिज्जं, W °णिरक्ख°, N °निरक्खणतरक्खणंतरक्खणं, P खणे, STU खणा.

विदूषकः। भो वअस्स जं तए ण दिट्ठं दोहलदाणं देवीए जाणासि किं एत्थ कारणं[1]।

राजा। णं तुमं जाणासि[2]।

विदूषकः। भणामि जइ देवो ण कुप्पदि[3]।

राजा। को एत्थ दोसावसरो[4]। भण उम्मुद्दिदजीहो[5]।

विदूषकः।

इह जइ वि कामिणीणं सुन्दरं धरइ जवणआणँ सिरी।
अहिदेवअ त्ति विलसइ तह वि हु तारुण्णए लच्छी ॥ ४८ ॥

राजा। सुणिदो दे अहिप्पाओ[1]। किं उण किं पि भणामो[2]।

बालाउ होन्ति कोउहल्लेण एमेअ चवलचित्ताओ।
दरलसिअथणीसु पुणो णिवसइ मअरद्धअरहस्सं ॥ ४९ ॥

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47[1] W एत्थ. — C तवं तं तं संपदं, P तं ण संपदं तवं, OR तवं तं ण संपद — CPWNO दाणं, R दाणं. — P दोहल°, NOR दोहलअ°, U दोहलं दाणि. — P देवी, N एवीए. — COR जाणासि एत्थ किं कारणं, P एत्थ जाणासि किं कारणं, W एत्थ जाणं किं कारणं, N एत्थ किं कारणं जाणेसि, SU जाणासि किं एत्थ कारणं (S कारणत्ति), T किं एत्थ जाणासि कारणं.

47[2] CWNOR omit णं, P ण. — CW तुमं, N तुमं, OR तुमं, T तुमं ण, U तुमं णं — CWNOR जाण.

47[3] U भणामि — WNU जदि, R जइ. — C कुप्पसि, STU कुप्पइ

47[4] ORT एत्थ को. — C दोसावरो, W °सारो, SU दोसावसरो

47[5] ST मं भण, U मा भण — CP उम्मुद्दिदा जीहा, W उम्मुद्दिदा°, N उम्मुद्दिजीहा, STU उम्मुद्दिअ जीह

48[a] S omits विदूषकः. — R एह जइ, T जइ वि — N कामिणि, T कामिणीणं. — CPWU °णाण, ORST जवणआण

48[b] W °देवद, SU °देवदे, T देवते. — S त्त — CPR विलसइ, WN विलसदि, O विलसइ. — T omits हु; SU त. — CPW तारुण्णए तोए

48[1] C जाणिदो, PNORT सुणिदो, S सुणिओ — P omits दे. — CPWST अभि°

48[2] CPWN पुण, S किं हु किं वि, T उण ण वि वि — N omits वि. — COR भणामि

49[a] S होंति एव्वमेअ, T होंति मेअ, U होंति एमेअ — N कोउहल्लेण, SU कोउहल्लेण — C एमेय, W एमेय, N एमेअ, O एमअ, R एमअ, STU see above. — W चलणचित्ताउ, STU तरल°

49[b] C दरिद्धसिय°, P दरहसिय°, W दरल-सियथणीउ, N दरमीमीअत्थणीसु, O दर-

विदूषकः । तरुणो वि रूवेहारक्खसेण फुल्लन्ति[1] । ण उण दरिद्दस्स जाअन्ति[2] ।

नेपथ्ये[3]

वैतालिकः । सुहसंझा भोदु देवस्स[4] ।

लोआणं लोअणेहिं सह कमलवणं अप्फुडिदं कुणन्तो
 मुञ्चन्तो तिम्मभावं सह अ सरहसं आलिणीमालसेहिं ।
मञ्जिट्ठारत्तसुरच्छविकिरणचओ चक्कवाएक्कमित्तो
 जाओ अत्थाचलत्थो उवह दिणमणी पिङ्गलाकिंकिपिङ्गो ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि[1] ।

विदूषकः । संकेदकालो कधिदो सहीहिं[2] ।

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उल्लसिअत्थणीसु, R दार उण रसरहस्स छानति ल्लसिअत्थणीसु, STU दरगलिअ° — W पुण. — C विवसइ, W धरति, S विभसइ. — C °छल°, N मअलट्ठअ°, R मभरछर° — S °विरहस्सं

49[1] U omits — C विदू° वत्ति, S omits विदू°. — W तारुणी, R तरुणी, T तरुणा — C omits वि — OR ङ-भरेहारखेण, S °रयस्से, T °रेहरहस्से — OR विअसंति.

49[2] U omits — O पुणो. — OWORS रद्द°, P दर्द°, T दयि° — Instead of 49[1,2] N has only त्वद जायंति

49[4] C वेता° प्राह — C °संछा, P °संधा, OR सुहा°, S सुहाण संझा, T सुहं सन्झा, U सुसंझा. — S omits भोदु, T देव, U होदु — N देभस्स

50[a] C लोचणेहि, O °हि — N °वणे — STU पडुणिइ — OR करेंतो

50[b] W मुचंतो — OR तिदळभावं. — P सुह, W सहि, N सुर — P छहरसं, W छहरिसं, SU सरभसं. — P कलिम-णी°, R मलिणी°

50[c] N °मूणाछइ° — O °वणी, S °चणी. — WORSTU °चाछक्क°. — STU °मित्तं

50[d] Mss. जादो — C अत्थाचलंतो, P °त्थो, SU अत्थाअल°, T छत्थाचल° — P उअह, U पहदि — CPWNSTU पङ्क° — NSU °सारंग°, OR °सारंश°.

50[1] C राजाह, P omits राजा, N राजा तो पअस्स. — C संणिहिदा सज्झा°. — SU वट्टइ.

50[2] CWOR संकेल°, N संझाकालो. — CN SU कधिदो, P कधिदो दो, T ते कधि-दो, SU add से — CP संतीहि, W NOR संदीहि — PW add पि, SU add ता कड पिअ, T adds ता.

5°

कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव[3] । विआलो संवुत्तो[4] ।

विचक्षणा । एवं करीअदु[5] ।

इति परिक्रम्य[6] निष्क्रान्ताः सर्वे[6] ।

द्वितीयं यवनिकान्तरम्[7] ।

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50[3] C कर्पूर॰ वत्ति॰ — T अणुगमिस्सामि॰

50[4] N विकलो, R विआले, S पओसआलो, T पदोसकालो, U पओसकालो — WU संपत्तो, T पत्तो॰ — N adds वट्टदि॰

50[5] C विचक्षणा भाह । सहि एवं, SU एव्वं. — CPWO कीरदु, R कीर॰

50[6] T omits परिक्रम्य.

50[7] PWSTU यवनिकांतरं॰

ततः प्रविशति राजा विदूषकश्च[1]

राजा । तामनुसंधाय[2] ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिद्दीअ किं
ओल्लोल्लाइ वि कञ्चणेण गणणा का णाम जच्चेण वि ।
लावण्णस्स णवुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो
पच्चग्गेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥

अवि अ[1] ।

मरगअमणिगुत्था हारलट्ठि व्व तारा
भमरकवलिअन्ता मालईमालिआ व्व ।
रहसवलिअकण्ठं तीअ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

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1ᵃ PWNOR किज्जदु, S किंचइ, T किज्ज पअस्स, U किज्जइ. — PW हलिद्दीए, N हरिद्दाए, OR हलिद्दाअ, S °द्दीए, T हलिंद्दीए, U हलंतीए.

1ᵇ P अल्लोल्लाअ, N उल्लल्लेण, OR उत्तत्तेण, STU °ल्लेण अ. — W गणणा य का. — O अच्चेण — N किं.

1ᶜ N अत्ताअंपाअ, U लाअण्णस्स. — P णवु-मअेंदु°, W णाउमादिंदुमहुपच्छायस्सं, N णवोग्गमेंदु°, OR णवोदिदेंदु°, SU समु-गदिंदुकिरण°, T समुतादेंदुकिरणछाअस — W तिस्स.

1ᵈ PORT °हिं, W पच्चुग्गेहि, N पच्चंगेहिं. — T चेकसरस्स, U केदमस्स. — P कुसुमुक्केरेहिं, WR °हि, N °मक्करेहिं, OU °मक्केरेहि, T कुसुमेक्केरेहि — N कारणं, S कज्जइ, TU कारिअं.

2ᵃ POR °मणिपुंजा, WN °गुच्छा, T °गुठा. — NSU °लट्ठी — SU व.

2ᵇ STU भसल°. — R °कवलितांतः, S °कवलिअंता — T मालदी. — P °मालिया, N °मलई, T °मलिए.

2ᶜ SU रभस°. — N °वलीअ° — PWNOR °कंठो. — PW तीए, NSU तीए, T तीआ.

2ᵈ PWN पइट्ठा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरुकुराअन्तो चिट्ठसि[1] ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि[2] ।

विदूषकः । ता कधेदु पिअवअस्सो[3] ।

राजा ।

जाणे पङ्करुहाणणा सिविणए मं केलिसेज्जागअं
कन्दोट्टेण तडंसि ताडिउमणा हत्थन्तरे संठिआ ।
ता घेत्तुं मए वि झत्ति धरिआ ढिल्ले वइल्लञ्चले
तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिद्दा अ मे ॥ ३ ॥

विदूषकः । स्वगतम्[1] । भोदु एवं दाव[2] । प्रकाशम्[3] । भो वअस्स अज्ज मए वि सिविणअं दिट्ठं[4] ।

राजा । सप्रत्याशम्[5] । ता कधीअदु कीदिसं तं सिविणअं[6] ।

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2[1] P पियवयस्स. — STU अज्ज किं. — P तु, W तुयं, N तुमं पि, OR तुमं. — N भज्जाए जिदो, SU भज्जिदो, T भंजिदो; PO add वइ, W पिव, R वइ. — P व, WOR च्च. — POR किं पि once only, S किं पि once only, TU omit. — PN कुरुकुरुअंतो, STU कुरुकुराअंतो.

2[2] N भो वअस्स omits सिविणअं—पंकरुहाणणा 3[a]. — W पियं सविणयं, R सिविणिअं, STU सिविणए. — P माणासमाणुसंधेमि, W समनुसंधामि, STU माणुसिं अणु°.

2[3] W inserts कीदिसं तं before ता, S omits ता. — P कधिदु, R कधे, STU कधेदु.

3[a] W सुविणये — NT °सज्जा. — PWNOR °गदं.

3[b] NU कंदोट्टेण. — PORT तडित्ति, N झडित्ति — Mss. ताडिउ°. — N हत्थंतरे. — Mss. संठिदा.

3[c] P घोत्तेण, N केत्तेण, O घोटेण, R घेत्तेण, T घोत्तेण मये. — PNOR धरिदा, W गहिदा. — PWNOR ढिल्लं. — OR वइल्लंचलं, N वइल्लंचले.

3[d] W मत्तूण — P गदा च, WOR गदं — P तिय, W तीइ, NSTU तीए. — P WNOR णट्ठा अ. — W वि मे, O एमो.

3[2] STU होदु. — ORSTU एवं

3[4] T omits वअस्स — WSU omit वि. — P सिवण्णअं, W सुविणयं, N सिविणिअं, OR सिविणं

3[5] P सप्रत्याशं साभिलाषं, W सप्रकारं, STU सोत्प्रासं

3[6] PWNOR कधिज्जदु, SU कहिज्जउ, T कधिज्जइ. — ORSU कीरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणए सुरसरिदासोत्ते सुत्तो म्हि[7] ।

राजा । तदो तदो[8] ।

विदूषकः । ता हरसिरोवरि दिव्वलीलाविब्भाए गङ्गाए पव्वालिदो म्हि तोएण[9] ।

राजा । तदो तदो[10] ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण अधिच्छं पीदो म्हि[11] ।

राजा । अच्छरिअं अच्छरिअं[12] । तदो तदो[13] ।

विदूषकः । तदो चित्ताणक्खत्तगदे भअवदि मत्तण्डे तम्बवण्णीसंगदसमु-द्दन्तेण गदो सो महामेहो[14] । जाणे अहं पि तस्स गब्भट्ठिदो गच्छामि[15] ।

राजा । तदो तदो[16] ।

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सित्तं. — N omits तं. — W सुविणयं, NR °णिअं, ST omit.

3[7] STU omit जाणे. — W सिवणए, R adds च. — P °सरिसोत्ते, WOR °स-रिसोत्ते, NSTU °सरिआ°. — STU पसुत्त.

3[8] NOR omit; PWS omit तदो तदो

3[9] PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरस्सो-वरि. — P °लीलाढलढाए, N °लीलाए अपगाए omits गङ्गाए; O °लीलाविब्भाए, S °पडाए, TU °लीलावडाराए — W तोएण पक्खालिदो सि, S °लिओ सि corrected to म्हि. — STU omit तोएण

3[10] P omits राजा — R तदो once only.

3[11] P सरद°. — W °वरसिणा. — P पधि-च्छि, WNOR जधिच्छं, SU जहच्छं, T जधेच्छं.

3[12] NR अच्छरिअं once only, S अच्छेरं once only, U °रीअं २.

3[13] N तदो once only, ORSU omit.

3[14] P तदा चित्त° भवदे, W भअवं, N भअ-वदि, OR °वइ, S omits; U भअवइ. — W मत्तंडे, S चंडूए — P तंबवण्णीसं-मेसंगतसमुद्दंतेण, W तंबवण्णिआवीसंगमेस-मुद्दं, N तंबवंणिसंगदं समुद्दं, O तम्बप-णिआवीसंगदसमुद्दं, R तम्बणिआईसंगमस-मुद्द, SU तंबपणि°, T तंबपण्णीसंगदस-समुद्दंतेण गदो — ORT omit सो

3[15] NSTU वि — NOR omit तस्स — P °ट्ठिदो ज्जेव, W °ठिदो, N मेहगब्भ°, OP तगाब्भट्ठिदो, SU °गओ, T °ट्ठिदो N गच्छामि, T पेच्छामि — STU add त्ति.

3[16] RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो[17] । अहं च रअणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संठिदो[18] ।

राजा । तदो तदो[19] ।

विदूषकः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घणम्बुबिन्दू जिअवंसरोअणो
सुवत्तुलं णिम्मलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥

तदो सो अहं अत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मणेमि[1] ।

राजा । तदो तदो[2] ।

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3[17] OR सो तहिं, STU omit तहिं — N स्थूलबिंदूहिं, SU थविर°, T थोर°. — P वरसि — P पवट्टो, WSU पअट्टो, T पउटो

3[18] T अहं अ° — Mss रअणाअर°. — O °सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W मुत्तासुत्तिणामधेयांहि, N मोत्ताणामधेआहिं — Instead of जलाहिंतो W तो, N संपुडं, S जलधाराहिं, TU जलधराहिं — P समुप्पोडिय, W समुप्फडिय, N समुग्घाडिअ, OR समुप्फुडिअ, S संपडिओ, T समुपाडिदो, U संपाडिदो — PWOR add जलबिंदूहिं (P °बिंदु) समं — P छहित्थ पीदो, N जहिक्क पीदो, T omits पीदो — PWOR omit म्हि — N ताणं पि, STU ताणं च अहं — T दसमाप्पमाणा, WOR °प्पमाणो, N छमास°, T दहमास°. — P मोत्ताहले, WOR °हलो, N मोत्ताहलं, S °भलं, T °फलं — OR हुविअ — P संठिहो, SU सुसंठिओ, T सुसंट्ठिहो

3[19] R तदो once only

4[a] Mss. तदो — WNOR चउस°. — P सुत्तिसंठिदो, WNT ट्ठिदो, OR ट्ठिदो. — P घणंबुबिंदू हियथंधुरोद्दरो, WOR °बिंदू जिदवंसरोअणो, N °बिंदुट्ठिअवंधरोअणो, S °बिंदुज्जिदवंसुरोअणं, TU °बिंदुज्जिअ-(T °द°)कंचुअंचिदो

4[b] PS सुवट्टुलं, T सुवट्टुलं, U सुवत्थुलं. — P °मच्छमज्जलं, W णिच्चल°, OR णि-त्तुल°, S णित्थलमच्छमु°, T णिहुलं खिहुलमच्छमज्जलं, U णित्थलमच्छमु°. — OR वरमुत्ति°.

4[1] P inserts राजा । तदो तदो । विदूषकः before तदो — STU तदो सुत्तीण गब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफ°) मक्खामि (U मुणामि) — OR omit तदो — PWNOR ह — PW अत्ताणं, N omits. — OR omit ताणं — PW omit सुत्तीणं — P गदं omits गब्भ, OR °गब्भं. — P मोत्ता° परिणदं, W मुत्ताफल°, N मोत्ताहल°. — P मक्खामि, N भणामि

4[2] RU तदो once only.

विदूषकः । तदो परिणदिकाले समुद्दादो कड्ढिदाओ ताओ सुत्तीओ फाडिदाओ अ[3] । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो[4] । क्किणिदो अ एक्केण सेट्ठिणा सुवण्णलक्खं दइअ[5] ।

राजा । अहो विचित्तदा सिविणअस्स[6] । तदो तदो[7] ।

विदूषकः । तदो तेण आणिअ वेअडिअं विद्धाविदा मोत्तिआ[8] । मम वि ईसीस वेअणा समुप्पण्णा[9] ।

राजा । तदो तदो[10] ।

विदूषकः ।

तेणं च मुत्ताहलमंडलेणं एक्केक्कआए दसमासिएणं ।
एक्कावली लट्ठिकमेण गुम्फा सा संठिआ कोडिसुवण्णमुल्ला ॥ ५ ॥

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4[3] N omits विदूषकः. — PSU omit तदो: N तदो अ. — OR °काले अ. — PW समुद्दाउ, N समुद्दाहिंतो. — OR omit कड्ढि°. — P omits ताओ: W सुत्तीउ ताउ, P सुत्तीउ, N सुत्तिआ. — P फोडिदाउ, N प्फालिदाओ, O दारिदा, R दारिदाओ, S ताडिदाओ, T पीडिदाओ, U ताडिदाओ. — WOR omit अ.

4[4] STU तदो अहं. — P चउसट्ठि°, W चउस°, N चउट्ठि°, OR चउसट्ठि°. SU चउसट्ठि°, T चउरसट्ठि°. — PWOR °मुत्ताहलाणं, N °मोत्ताहलाणं, T °फलाणं, U °मोत्ताहलाणं. — PWNOR मज्झे ठिदो, S मज्झट्ठिओ, T मज्झकिदो ठिदो. — U adds क्किदो अ.

4[5] PS कीदो, W कीहो, N कीणिदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एक्केण, STU वा-णिएण वणिअएण एक्केण. — P सुवण्ण°. — W देअ, N देइअ. S दाऊण, T दविअ. — O adds अहं, TU add कीदो म्हि.

4[7] R तदो once only.

4[8] W omits in the text. — OR तेण अ. TU तेण आणिअ. — P वेअडिअं. N वेअडिआइं, OR वेअडिअएहिं. SU वेअ-डिएहिं, T वेअडअरोहिं. — P विद्धावि-दा ते. N वेधिआ ते, OR वेधाविआइं. STU विद्धाविआ ता. — P मोत्तिदा. OR मोत्तिआइं (O °इ).

4[9] W omits in the text. — PN मम वि. STU मह वि तहिं वेअणा (U °णा). — Mss. ईसीसि: S adds अ. — TU समुप्पण्णा. — P संजदा. OR संजादा.

4[10] W omits; R तदो once only.

5[a] ORT विदू° तदो. SU omit वि°. — PW तेणं च, N तेणावि. O तेणेव. R तेण अ, STU तेणं अ. — PNU मोत्ता°. — TU °फल°. — WNT °मंडलेण (W °णं). SU °लेण. — P एक्केक्कएण. WNORU °आए, NU एक्क°, T एक्कदाए. — WNT °सिएण, ORU °मासएण. S °मासिदाए.

5[b] PW °ला°. — N °संठिक्कमेण. OR संठि-

राजा । तदो तदो[1] ।

विदूषकः । तदो तं वारिज्जाए दाउं साअरदत्तो गदो पच्चागहिवस्स सिरिवज्जाउहस्स णअरं कण्णउज्जं णाम[2] । तहिं सा विढिणिदा कोडीए सुवण्णस्स[3] ।

राजा । तदो तदो[4] ।

विदूषकः । तदो अ[5] ।

> दट्ठूण थोरत्थणतुङ्गिमाणं एक्कावलीए तह वङ्गिमाणं ।
>
> सा तेण दिण्णा दइआइ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ[1] ।

> णाहधवलिअजोण्हाणिब्भरे रत्तिमज्झे
>
> कुसुमसरमहाल्लाससंमीलिआणं ।

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कण्ठेण. — W गुणा. NR उत्था, T गुणा. — N omits सा: SU सा. T वा. — PWNOBST वंढिदा. — S कोडिसु-सम्म°.

5[1] S omits; R तदो once only.

5[2] S omits विदू°. — ORU omit तदो — PNO omit तं. — P तंविवाहमं STU वारिज्ज — P कड्डअ. N कडअ, T क-रिअ. — POR साअर°, N सा° दाम वणिज्जो puts गदो after दाम; S ग-ओ. T गदो. — STU वीर(T सिरिवीर)-विज्जाहरमल्लदेवस्स — O णअरं. — T कण्णउज्जं

5[3] P तदो तेण तहिं च सा, W तदो सा, N तहिं च सा, OB तेण तहिं सा — WNB विढिणीदा. STU विढिदा को-डिसुवण्णसुल्केण (S °सुल्केण), N सुवण्ण-अस्स

5[4] RU तदो once only.

5[5] P तदा. ST omit तदो अ.

6a W तट्ठूण — P थोरत्थण°.

6b U तेण. — N दइआअ, SU दइआए, T दइएअ. — P रज्जंति. S रेज्जन्ति.

7a P °वहुलिद° WOB °धवलिद°. S धवलि-अ°, T धवलिअपवज्जोण्हा°, U धवलि-अजोण्ह°. — O °मज्झे R °मज्झे.

7b W कुसुमसरमहुल्लास°. N °महाल्लास°. — P °संमीलिदाणं, WNOB °संमीलि-दाणं

णिहुवणपरिरम्भे णिब्भरुत्तुङ्गपीण-
त्थणकलसणिवेसा पीडिओ हं विदुद्धो ॥ ७ ॥

राजा । किंचिद्विहस्य विचिन्त्य[1] ।

सिविणअमिणं ण सच्चं तं पाणसमासमाअमं सुणसि ।
पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भट्टो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ वाल-रण्डा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडम्बेदि[1] । अवि अ वअस्स पुच्छामि दस्स वण एसो पहावो[2] ।

राजा । पेम्मस्स[3] ।

विदूषकः । भो देवीगदे पणअब्भरुद्धे वि पेम्मे किं णु कप्पूरमञ्जरिं स-

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7c P णिहुवणि° णिब्भरत्तुंग°, T णिहअरोत्तुंग°.

7d N °त्थणत्थलणि°, STU °त्थणअलस°. — PWNRST पीडिदो, O पीठिदो.

7[1] S स्मृत्वा, T किंचित्स्मृत्वा, U किंचित् स्मितं विधाय. — PNOR add च

8a W सविण°. — P °मिणमसच्चं, WOR °मेणमसच्चं, N °मिणेण सच्चं, STU °मि-णं. — PWNOR तं विट्ठं मेणुसंधमाण-स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-स्स). — U पाणसमासमं.

8b P °सिविणएण पयस्स, N एदस्स. — P omits वि; OR अ. — P वारणं, N णिव्वा-रणो. — S ते, TU दे. — WST अभि° — W adds सविणअ ण भोदि एसो स-विणयमित्तासो विध्वो अदिट्ठे माणुसम्मि अ-णुराअ पडिसुविणएण तस्स अ णिवारणं तुह अभिप्पाअ. पाठांतरं.

8[1] OR भड्ढो, STU पट्टो विअ (T दाढ्दो) — O ठक्कुरो. — W छुहकिलंतो य, ORSU खुहा°, SU °किलिट्ठो, T छुहा-किलिढो; STU add विअ — P बम्-णो — N अविणीद°, OR अविणीअ°, S अविणअ°, U अविणाद°; STU add विअ. — P बालरंडा. — POR omit अ; STU विअ — P °णुस्सो. — WNO RTU मणोरह°, P मणोहरमोदएहि, S रहमोदएहि, T °मोदअसएहिं, U °रहु-म्मादसएहिं. — WT अत्ताणं, N अत्ताणं अ, OR अप्पाणअं, SU अप्पाणं — W विडंबेइ, N विडंबअदि, SU विडो-बेसि

8[2] W पुच्छामि वयस्सं, PNSTU पुच्छेमि — W omits वण; S तद — PWORS एस. — PWNOR पहावो, S प-हावो.

8[3] U omits — PS पेमस्स, T पेम्मदो.

ङ्गवित्थारिदलोअणो पिअन्तो विअ पुलोएसि[4]। किं तिस्सा प-
रिहीअमाणगुणा देवी[5]।

राजा। मा एवं भण[6]।

> कीए वि संघडइ कस्स वि पेम्मगण्ठी
>
> एमेअ तत्थ ण हु कारणमत्थि रूवं।
>
> चङ्गत्तणं पुण महिज्जइ जं तहिं पि
>
> तं दिज्जए पिसुणलोअमुहेसु मुद्दा॥ ९॥

विदूषकः। भो किं उण एदं पेम्मं पेम्मं त्ति भणन्ति[1]।

राजा। अणोण्णमिलिदस्स मिहुणस्स मअरद्धअसासणेण पक्कं पणअगण्ठिं पेम्मं त्ति छइल्ला भणन्ति[2]।

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8[4] U omits विदू॰ भो. — P देईं॰, N देवीए गदे, S देवीपणअकढे वि, T देवीदो आ- अदे, U देवीगए. — PW ॰पकढे. — PW T omit वि. — P किं इति, W omits किं णु, NOR किस्ति, T किं णाम — N ॰मंजरीं पि — P सव्वालंकिदसव्वंगं वित्थारिय लोयणा पुणो पुणो, W ॰वि- छारिअ॰, NORSTU ॰रिअ॰, S सव्वंग॰. — S पीअंतो, T पिज्जंतो, U पिव्वंतो — PW पलोएसि, N अवलोअअसि, OR पलोअसि, U विलोएसि.

8[5] P तत्तो, W तत्तो, N सदो वि हीअमाण॰. — NTU ॰गुणगणा

8[6] ORSTU एव्वं — T adds कए विअ चित्तं संघट्टअइ कस्स वि पेम्मंगटीय अभि- पावो एव्वं जस्स सदो एत्थ ण हु कालयं ववं सुंदेरत्तयं पुणो अतिरचइ अवि अ

9[a] STU काए. — P संघडदि. WOR संघडदि — T पेमंगंथी

9[b] TU एव्वेअ — W इत्थ — NSTU का- लण॰. — OR ॰मेदि, STU ॰मेत्थ. — PWNOR रूअं, T रूपं

9[c] P omits पुणु, NOR पुण, STU उण. — P अहिलिसज्जदि, WOR महिज्जदि, N लहिज्जदि. — SU वि.

9[d] P त दज्जए — T विसुण॰ मुदं.

9[1] STU omit भो. — W पुण किं, PN पुण, OR पुणं, SU omit. — S यदं. — PTU पे॰ once only, N पेम्म पेम्मंत्ति, S पोम्मि पेम्मं त्ति, T पेम्मेत्ति — PW भणादि, N भणेदि, O भणंति, S भणिज्जइ, T भणंदि.

9[2] N omits राजा. — PWOR ॰मिलिदो, NT ॰मो॰, S ॰मिलंद, U ॰मिलअस्स — Mss. मिहु॰. — P ॰सासणेणिं, N सम- रद्धअसासण, OR ॰सासणे — P पक्क- पणअगंठी, W पणयपक्कठियव्वगंठी, N विकठप्पणअगंठि, OR पक्को पेम्मगंटी, SU पक्कं पणअगंठिं (U ॰थिं), T पक्क- प्पणअगंथि — PW पेम, N पेम्म, ST

विदूषकः । कीदिसो सो[3] ।

राजा ।

जस्सिं विअप्पघडणाइकलङ्कमुक्को
अन्तो मणम्मि सरलत्तणमेइ भावो ।
एक्केक्कमस्स पसरन्तरसप्पवाहो
सिङ्गारवड्डिअमणोहवदिण्णसारो ॥ १० ॥

विदूषकः । कधं विअ सो लक्खीअदि[1] ।

राजा ।

जाणं सहावपसरन्तसुलोलदिट्ठी-
पेरन्तलुलिदअमणाणँ परोप्परेण ।
वड्डन्ति वम्महविइण्णसरप्पसारा
ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे — WNT त्ति. — P मक्खेति, S मक्खंति, T omits छ° भ°.

9[3] ST कीरिसो, U केरिसे.

10[a] PNOSTU °घडणादि°. — U °मुत्तो

10[b] N अन्तम्मि जस्स, OR अत्तणअम्मि, STU अंते म°.

10[c] W क्कीक्कयस्स, N एक्कमस्स, OR एक्कक्कमस्स, STU एक्कमस्स. — P °रसप्पसो, NR °प्पसारो, SU °समप्पसार, T पसरंघसमप्पसार.

10[d] NR °वढ्ठिअमणोभव°, O °मणोभव°, SU °वड्डिदमणोरह°, T °वड्डिदमणोरह°. — P °दप्पसारे, N °दप्पसारोम, TU °दिण्णसारो.

10[1] ORSTU कहं. — W वि च सो लक्खीयदि.

11[a] N प्पहाव°, OR सहाअ°, T सहास°. — PST °सलोण°, WN °सलोल°, U °पसर°. — PU °दिट्ठि

11[b] NR °लुंठिअ°, S °घोल्लिअ°, T °घुल्लिद°, U °घुल्लद°. — Mss °मणाण — W परोपरेण, NT परंपरेण, U परप्परेण

11[c] P वढ्ठतवम्महविलासरसप्पसारो, W वड्डंतवम्महविअचरसप्पसारो, N वढ्ठंमम्महविलोक्सरसप्पसारो, O वढ्ढतमम्महविक्सरसप्पसारो, R वढ्ठंतमेम्मरविहस्सरस omits what follows as far as सो भखए म inclusive, see 12[b]; T वढ्ढति वम्महविदिक्सरप्पसारा, U वड्डंतवम्महविइस्ससरप्पसारो

11[d] P लहुं पि स, W लहू वि स, NS लहु च्चिअ, O लहू विअ, TU लहु च्चिअ. — PW °हेक, N °भावो, O चित्तहेक corrected to °भाओ, S °भेदो, TU °भेओ. — S adds वि । कधं उण एदं जाणीअदि । रा । कअस्स किं विअ.

विदूषकः ।

अण्णो णिविट्ठमणविब्भमडम्बरो जो
सो भण्णए मअणमण्डणमेत्थ पेम्मं ।
दुल्लक्खअं पि पअडेइ जणो जअम्मि
तं जाणिमो सुवहुलं मअणिन्दजालं ॥ १२ ॥

किं च[1] । जइ चिरगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं मण्डणाडम्बरविडम्बणाए[2] ।

राजा । वअस्स सच्चं एदं[3] ।

किं मेहलावलअसेहरणेउरेहिं
किं चक्किमाइ किमु मण्डणडम्बरेहिं ।
तं अण्णमत्थि इह किं पि णिअम्बिणीणं
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ[1] ।

किं गेअणट्टविहिणा किमु वारुणीए
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

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12ᵃ NSU संते, T अंत. — P णिविट्ठमाण°, T णिविट्ठमविभम°.

12ᵇ N सो भणए — W °मिछ, N °मंडलमेत्थ. — NT पेम्म.

12ᶜ T दुल्लक्खिअदं, U °क्खिअं. — STU वि. — T पअसेइ जणो जणम्मि

12ᵈ N जाणिमो, STU मण्णिमो. — P सव- धुलं, T सुवहलं — P मयणंदयालं, WNU मअणिंद°.

12² P यदि, WT जादि. — W त्तगदं, T चिरहालं, U °आअं — TU पेम्म — STU उप्पादेइ. — T तदो, U omits — P कज्जायदि, WN किज्जदि, OR कज्जदि, TU omit.

12³ T omits वअस्स. — PWOR इदं, N इदं, T जेव्व एदं.

13ᵃ W °सेहरणेउरेहिं, S °णेउरसेहरेहिं.

13ᵇ N चंगिमा, S चंगिमाए, TU चंगिमाणमुह. — PWN °अरेण.

13ᶜ T तं अण्णमत्थि इह. — ST वि — PN णिअंबिणीओ, O °णीणं corrected to °णीओ.

13ᵈ T जणं. — N लिहंति — R सुहत्तण°

13¹ W omits; S किं च

14ᵃ S मेअरंगविहिणा, TU गेअरंगविहिणा.

14ᵇ P धूएण, W धूवेणं, N धूपेण, T धूमेण omits किं — P अगुरुणा, W अगुरुणा,

सिट्ठत्तणे महिअलम्मि ण किं पि अण्णं
रूविस्स अत्थि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ[1]।

जा चक्कवट्टिघरिणी जणगेहिणी जा
पेम्मम्मि ताण ण तिलं पि विसेसलम्भो ।
जाणे सिरीअ जइ णिज्जइ को वि भेओ
माणिक्कभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ[1] ।

किं लोअणेहिँ तरलेहिँ किमाणणेण
चन्दोवमेण सिहिणेहिँ किमुण्णएहिं ।
अण्णं णिमित्तमिह किं पि तमत्थि मण्णे
जेणङ्गणाउ हिअआहि ण ओसरन्ति ॥ १६ ॥

विदूषकः । एवं णेदं[1] । किं उण अण्णं पि मे कधेसु जं कुमारअणे

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N क्षगुणो, STU क्षगरणो — P कुं-कुमेणं.

14c S तिट्ठत्तणे, T दिठत्तणे, U सिंघत्तणेन. — W महिअलं पि, U महिलासु — NS TU वि

14d P रुव्विस्स, W सरस्स, N वव्विस. — P ORST पुण, N पाणु, U जण.

15a N चक्कवट्ट°. — PT °घरणी. — PN वा, O वाँ

15b S ण हु णो वि, TU ण हि लि पि (T वि) — U °लाहो

15c P जाणा सिरीइ, W सरीइ, NSTU °रीए. — P जणि को वि अडक्कभावो — OR जदि, S जइ — W णिज्जइ, N कज्जदि, OR णिज्जदि — W को इ भेदो, N भावो, S भेदो.

15d N °भूसणणिअंसण°.

15[1] PU किं च, WS omit.

16a ST लोअणेहि तरलेहि.

16b T चंदोव°. — N स्थणेहि, S सिहणेहि, TU थणएहिँ (T °हि). — PS किमु-ण्णएहि, N किमुण्णअएहिं, T किमुत्तणेहि.

16c WOR तं (W ता) किं पि अण्णमिह मुणसि णिमित्तं. — P ठं पि, ST वि. — N समित्थ, T तवत्थि

16d NSTU जेणंगणाओ, OR जो अंगणाउ — PWOR हिअआउ, N °हिं — P उस-रंति, W उत्तरंति, T वोसरंति

16[1] U omits विदू°. — ORSTU एव्व — N णेदं, SU एव.

माणुसस्स मणोजन्तणं तस्सिं पि तारुण्णए किं पि चङ्गत्तणं चडदि[2]।

राजा ।

> णूणं दुवे इह पआवइणो जअम्मि
>
> जे देहणिम्मवणजोव्वणदाणदक्खा।
>
> एक्को घडेइ पढमं कुमरीणमङ्गं
>
> कण्डारिऊण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ[1]।

> समणिवलअकञ्चीणेउरा वेसलच्छी
>
> मरगअमणिमाला गेरिआ हारलट्ठी।
>
> हिअअहरणतन्तं जोव्वणं कामिणीणं

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16[2] PWNOR पुण. — WOR omit पि, ST वि. — WT omit मे. — SU कहेसु, T सुणोदु भवं. — U कं अंगं. — N कुमारोत्तणे, S कुमरित्तणेण, T माणुसस्स कुमारित्तणे, U कुमारत्तणेण omits माणुसस्स. — PW मं मणोज्जं, N अमणोज्जं, O मणुसाअत्तं corrected to मणुज्जअत्तं, R मणुस्सअत्तं, S मणोजंतणं रमणिज्जत्तणं, T अंगे मणोजत्तणं — P omits पि; W तस्सावि, N जं तं पि, STU तं वि. — PST ताखण्णए, N ताख्णए च, O तरुणत्तणेण, R तरुणत्तणे. — PNS omit किं पि; RTU किं वि — TU सुंदरत्तणं. — P वड्ढदि, W चडइ, NU चडदि, O वड्ढदि, R वड्ढादि, S होइ, T आरोहइ.

17[a] O णुणं, STU जाणे. — W जइम्मि, O जअगम्मि

17[b] P जं देहनिम्मव्वणदाण°, S देहिण वअण°, TU °णिव्वहण°.

17[c] PN घडेदि, T घटोइ — SU पुढमं, T पढमं — N °मग, OR °रीण अंग

17[d] P कडारिऊण, N मुक्कारिण, S तं सारिऊण, TU तं दारिऊण — T पअसेइ. — U उणो — NORU दुदोओ, S दुदोवो, T दुदिवो

17[1] P omits; W तेणे अ, OR अवि अ, U णेण अ

18[a] P सुमणिवलयकंठे नेउराबेसलच्छी, W सुमिण°, N रणिअवलअकंचीणेउराबास°, O सुमणि°, R °णेउरारावलच्छी.

18[b] P °माली — PWOR गोरिआ, SU हारिआ, T चंगीआ — P °लट्ठी

18[c] S °भरण°. — WOR °मंतं, NT °मंतो.

जअइ मअणकाइं छट्ठुअं लट्ठुअं च ॥ १८ ॥

तधा अ[1]।

अङ्गं लावण्णपुण्णं सवणपरिसरे लोअणा फारतारा
वच्छं थोरत्थणिल्लं तिवलिवलइअं मुट्ठिगेज्झं च मज्झं ।
चक्काआरो णिअम्बो तरुणिमसमए किं णु अण्णेण कज्जं
पञ्चेहिं चेअ बाला रइरमणमहावेज्जअन्तीउ होन्ति ॥ १९ ॥

नेपथ्ये[1] ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि[2]।

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18[d] PNOR जअदि. — N °कअं पट्ठुअं अ-
ट्ठुअं च, OR छ° लट्ठअं अ, U छ°
चोट्ठुअं च.

18[1] PN तहा अ, W अदो अ, ORSU तह
अ, T अवि अ.

19[a] PS लावण्ण°. — SU सवणपसरिआ, T
°पसुरिआ. — PW लोयणो — P फा-
रतारे, W हारतारे, N रतारा T फाल-
तारा.

19[b] W वत्थं, T वत्थं. — P तिवलियवलइयं,
N °वलअं, T तिवलिअवलिअं. — P
°गज्ज, NO °गेज्जं, STU °मज्झं. — OR
अ, N omits. — NO मज्जं

19[c] STU चक्कुच्चेहो. — W किं तु. — S
अण्णेहि.

19[d] P चेय, O चेअं, R चेअ, T एअ. —
N omits बाला. — PWOR मअण-
अमहा°, N रइहरमणमहाविज्जअंतीअ, R
°वज्जअंतीउ, STU रइरसणाजए वेअअंती
(S वेअअंती, T वेअईति) व (T व्व,
U वि) — P हुवंति, T होइ, U
हाइ

19[1] W नेपथ्ये कुरंगिका। विरहयगब्भघरवासेसु
सेयसलिलसित्तगत्तो संवुत्ता तत्तभोदि कप्पूर-
मंजरी ता वत्थचलेण वीजिस्स दाव तधा
कुर्वंतो भो भो वरिल्लपवणेण णिव्वुदो
देवदाहो, see iii 22[1] ff.; N नेपथ्ये वि-
लतरगब्भविहिण स्वेदसलिलसित्तगत्ता तत्त-
भवदी वसतंचलेण वीजवस्सं वसणचलाप-
वणेण णिवुत्तो देवदाहो

19[2] PW कर्पूरमंजरी सहि, TU सह. — P
कुरंगीए — T सिसिरोवअरेण, U adds
णीहारेण — POSU णलिणि, W नलि-
णि — Mss व्व. — N कुसुए instead of
कामं, T omits काम — P किलिंमिया,
W कामिया किलिस्सासि, NSU किलमामि,
OR किलिम्मामि, T किलिस्सामि — P
adds कुरंगिका । विरहयगब्भहरवासेण
सेयसलिलसित्तगत्ता संभूदा तत्र भोदी क-
र्पूरमंजरी अवलेणं विजिस्सं दाव नया
कुर्वंतो भो भो उवरिल्लपल्लवपवणेण वि-
व्वादो पदीवो । विचित्य स्वगतं ॥

विसं व विसकन्दली विसहरो व्व हारच्छडा
वअस्समिव अत्तणो किरइ तालवेण्टाणिलो ।
तहा अ करणिग्गअं जलइ जन्तधाराजलं
ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विदूषकः । सुदं पिअवअस्सेण[1] । भरिदा कण्णा पेऊसगण्डूसेण[2] । ता किं अज्ज वि उवेक्खीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्कढिददूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गन्धवसुकेआरिआ लुण्टिज्जन्ती गन्धहरिणेहिं[3] । ता सच्चं सिविणअं दे सं-

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20ᵃ PWNORT विस व्व, S विस अ. — T विसकदलं — PWORS °हर, T °धर U °हर व

20ᵇ W वयन°, O विसगिमिव अत्तणी, R विसग्गिमिव, STU परिस्समविवत्तणं (S °छणं) — P किरिदि, WN किरदि, SU कुणइ, T करइ — P तालवतेनिलो, W तालविंता°, N तालवुंदणिलो, R तालवेण्णिलो, S तालवुंता°, T तालवंदा°.

20ᶜ P तहा हि, SU तहा करविणिग्गअं, T तहा करभणिग्गदं, P °निग्गदं. — PN जलदि

20ᵈ POR °महो, N °सधो — PN हरदि. — O देहिदाहं — OR अ

20² PN जं भरिदा, WORTU भरिआ, S हरिआ — P कण्णगुली, OR कण्णंजली, S ते कण्णा, T टे क°, U देवा क°. — P पीऊसेहि, WNS पीऊस°, N °गंडूसेहि O °गसेणढ्ढ, R °गंडूसेण

20³ S तं — N अज्ज वि किं — PN उवेक्खी°, S ववक्खी°. — PW किलिंमती, NOR किलंती, U किलमती — SU मुणालिआ विअ, T मुणालिक्केव. — P गाढंकढ्ढणदुसह, W °कढिण°, N °कढिदददुस्सहेण, O °कड्ढण°, R गाण्वदृढण°, S °कढ्ढिद°, T °कढिअदुस्सहेण, U °क्कधिअ° — W सिच्चती, OR सिचंती — W केलिकुसुम°, NOR °कुंकुमत्थली, T केली-कुंकुपुत्तिआ, STU add विअ दाहवेण्ण — P म्मासियमोत्तिया, W °मुत्तियाण, N छमासिअमोत्तिआण, O छम्मासिअमोत्तिआण, R °सोत्तिआ, SU छम्मासमोत्तिआ, T तुट्टिज्जंती छम्मासमोत्तिआ, TU add विअ — PORS तडित्ति, N कुडिन्ति T तट्टित्ति, U झत्ति — P हुती भावेण, W फुट्टंती, N फुडति, OR तुट्टंती, S तुट्टंती, T पुट्टंती, U फटंती — STU एक्कावली विअ — P गंधिवसुयकेयारया, W गंधिवसुय°, N °कनिआ, OR °केदारिआ, T गंधवसुकेदारिआ, U omits — PW लूडिज्जंती, N लुंठिज्जती, S लुंटि°, U omits; ST add विअ —

पखं[4]। ता एहि पविसम्ह[5]। उब्भिज्जदु मअरद्धअपडाआ[6]। पवट्टदु कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली[7]। थक्कन्तु बाहप्पवाहा[8]। मन्थरिज्जन्तु णीसासप्पसरा[9]। लहदु लावण्णं पुण्णणवभावं[10]। खडक्किआदुवारेण पविसम्ह[11]।

इति प्रवेशं नाटयतः[12]

ततः प्रविशति नायिका कुरङ्गिका च[13]

नायिका। ससाध्वसं स्वगतम्[14]। अम्मो किं एसो सहसा गअणङ्गणादो ओदिण्णो पुण्णिमाहरिणङ्को[15]। किं वा तुट्टेण णीलकण्ठेण णिअदेहं ल-

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PNOR °हरिणेण, W °हरिणयणि — STU add णिब्भरमेअणाज्जरणाज्जरिअविलुत्तगत्ता (T °जरविलुत्त°, U °ज्जरवहअरविलुत्त°) सवुत्ता (S सा संवुत्ता, T संवत्ता).

20[4] S संवं. — ORTU दे सि°, S ते सि°. — W omits संपखं.

20[5] WNOR omit ता; T एताहि — P पविसिम्ह, O पविसामो, R पविस्सामो.

20[6] W उन्भेदु, STU उत्तंभिज्जउ — W °पडाय, N °पताआ, T मअणद्धअपडाओ, U °पआआ

20[7] PWOR पअट्टदु, N पअट्टउ, SU पवट्टउ — P कण्ठकुहरमि, N कंठम्मि, O कण्ठअहरम्मि, SU कलकंठकंठकु°, T कलकंठोकु°. — W °हुंकाराणा, NT °हुंकाराणं, OR °हुंकार, SU पंचमुग्गाराण (U °णं) — P रित्थोली, NT रिछोली

20[8] W थक्कंतु, N थकन्तु, O थक्कंदु, R थक्कदु S ठक्किज्जंतु, T ठक्किज्जंदु, U ठक्किज्जंतु — T °प्पवाही

20[9] P मधरिज्जन्तु, N संवरिज्जंदु, T मंदीक्कीज्जंदु. — PSU °प्पसारा, T °पसारा.

20[10] W लहंदु, N लहेदु, R वहदु, S लहउ, TU लहउ — PTU लाअण्णं — P NOR पुण्णण°, N °णावं, STU पुण्णभावं

20[11] PWOR omit — N खिडिक्किआदुआरेण, S कड°, TU किड°.

20[12] P खडक्किआपवेसेण, W खडक्किकोद्घाटनेन, O खडिक्कोद्घाटनेन, R खटिक्कोद्घाटनेन instead of इति, N इति प्रविशतः

20[13] R तत विशति.

20[14] P omits नायिका — P ससाध्वसं अवलोक्य स्व°, W ससाध्वसमात्मगतं, OR स्वगतं ससाध्वसं.

20[15] W अम्हे, S अंम्मो, U अम्हो — PW NORST एस — ORT omit सहसा. — W गयणंगणादि, OR °गणाहि — PN अवदण्णो W अवयण्णो, ORSU ओइण्णो, T ओएण्णो. — WS हरिणंको.

ब्भिदो मणोहवो[16]। किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो मं संभावइस्सदि[17]। प्रकाशम्[18]। इदं इन्दआलं विअ पेक्खामि[19]।

विदूषकः। राजानं हस्ते गृहीत्वा[20]। भोदि सच्चं इन्दआलं संपत्तं[21]।

नायिका लज्जते[22]

कुरङ्गिका। सहि कप्पूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं[23]।

नायिका उत्थातुमिच्छति[24]

राजा। हस्ते गृहीत्वा[25]।

उट्ठिजउ थणभारभङ्गुरं मा मिअङ्कमुहि भञ्ज मज्झअं।
तुज्झ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ॥ २१॥

अवि अ[1]।

जिस्सा पुरो हरइ णो हरिआललच्छी
रोसाणिअं ण कणअं ण अ चम्पआइं।

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20[16] SU omit वा. — O सुहुँण, T किसुसुकेण. — W णोलयंठेण णिअयदेहं. — STU लंभिओ. — PN मअणो, OR °हओ, S मओ, T °भवो.

20[17] WNOSTU णअणाणा. — POR सज्जणो अणो. — WN omit मं. — WOR संभावेदि, N भावइस्सदि, OR सं° मं.

20[19] N यहि गुरंगिए, OR सहि कुरंगिए before इदं, WNSU omit इदं, T एदं. — N इंदलालमिव, T इंदआलं. — PSU व्व, WT omit; OR अ. — N पेक्खामि, SU दक्खामि.

20[20—22] N omits — P सच्चं भो, W भोदी, STU भोदि. — T सच्चमिदाणीं — S °आलं.

20[23] N विदुत्थाणेण संलावेहि भट्टारअं. — R सहि कप्पूरमंजरिअं तुज्झ etc., see the following verse. — T अब्भुट्ठाणेण. — W संभावेह, O संभावअ. — W भट्टवारअं, STU भट्टारं.

21[a] S °भारमंथरं. — T भंग. — NO मज्झअं, SU मज्झमं.

21[b] N तुस्स, O तुज्ज. — PWNOR ईदिस°, S ईरिस°. — T °दंसणे. — P पसीयदु, WS पसीदतु, NOR °अदु, T °दउ, U °दइ.

22[a] P जिस्सा, NSU जस्सा, OR जाए. — PWNOR हरदि, STU पुरए. — P हरियालल्ही, N दलिहा हरिद्दा; O हरिआहरिद्दा, and adds in the margin लच्छी; STU °लट्ठी.

22[b] T रोसणिअं. — N कणअं चअचंपकाइं.

ताइं सुवखकुसुमेहि विलोअणाइं
अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विदूषकः । गब्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी कप्पूरमञ्जरी[1] । ता सिअअञ्चलेण वीजइस्सं दाव[2] । तथा कुर्वन्[3] । हा हा कधं वरिल्लपवणेण णिव्वाविदो पदीवो[4] । विचिन्त्य स्वगतम्[5] । भोदु लीलोज्जाणं जेव गच्छम्ह[6] । प्रकाशम्[7] । भो अन्धआरणच्छिदं वट्टदि[8] । ता णिक्कमम्ह सुरुङ्गामुहेण ज्जेव पमदुज्जाणं दाव[9] ।

सर्वे निष्क्रमणं नाटयन्ति[10]

राजा । कर्पूरमञ्जरीं करे गृहीत्वा[11] ।

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22[c] PWR °मेहिं, T °कसमेहि, U सुभख° — PU सुलोअणाइं, T सलोअणाइं.

22[d] P अच्चमि, W अंचेमि, N अच्चेम, T अच्चमि. — P जहिं, WOR जेहिं. — N हरिणच्छिअ. — P तुमं पदिट्ठा, OR तुमं.

22[1] PWNOR गब्भहर°, T °घर°. — S °वासेणे स्स, U °वासेण स्स. — P सलिलसित्त°. — STU °सित्तसव्वगत्ता. — P WNOR संभूदा, T संउत्ता. — PN तत्थभोदी, W तदो भोदि, SU त्तत्तहोदि, T तदो होदि — W कप्पूरमंजरि, SU °जरि.

22[2] WSTU omit ता; OR ता इमं — P OR सिच°, WN अंचलेण. — PN विजिस्सं, W वज्जिस्सं, SU वीजिस्सं, T विज्जइस्सं

22[4] S हा once. — W कधं, STU कहं — P वरिल्लवणेण, W वरिल्लंचलेण, OR वरिल्लपल्लवेण, STU वरिल्लपल्लवपवणेण — P णिव्वादो, WN णिव्वाणो, OR विव्वाविओ, ST णिव्वाविओ, U णिव्वाविओ — N पदीपो. R पदीओ, S पईओ, T पइवो, U दीवो.

22[5, 6] OR omit. — ST omit भोदु; U होदु. — W °जुज्जाणे, SU °ज्जुज्जाणं. — P ज्जेव, WN ज्जेव, STU omit. — P गच्छामो, N गच्छेम्ह, STU गमिस्सामो, U adds दाव.

22[8] N omits भो; U भो भो. — P अंधयारं णिच्छिदं, W अंधारपणच्छिदं, N अंधआरेण वाट्टिदं, STU अंधआरेण जिदं तिहुवणं (U भुवणं). — OR पहदि, STU वट्टइ.

22[9] P णिक्कमम्म, S °मिम, T °मिम्ह. — PT सुरंग°, OR सुरंगा° — P ज्जेव NO ज्जेव्व, R जेव्व, STU °मुहेणे व्व — OR omit दाव; ST पविसम्ह,

22[10] N निष्क्रामं नाटयंतः, TU तहे (T तह) त्ति नि° (U परिक्रम्य निष्क्रामं).

22[11] STU नायिकां हस्ते — PNOR धृत्वा.

मज्झ हत्थठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव।
जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा॥ २३॥

स्पर्शसुखमभिनीय[1]।

जे णवस्स तिम्मिसस्स कण्टआ जे कलम्बकुसुमस्स केसरा।
अज्ज तुज्झ कण्फंससकिक्खणो ते हवन्तु मह अङ्गसङ्गिणो॥ २४॥

नेपथ्ये[1]

वैतालिकः। सुहणिबन्धणो भोदु देवस्स चन्दुज्जोदो[2]।
भूगोले तिमिराणुबन्धमलिणे भूमीघरे व्व ट्ठिए
संजाआ णवभुज्जपिञ्जरमुही जोण्हाइ पुव्वा दिसा।
मुञ्चन्तो मुउउन्दकेसरसिहासोहाणुकारे करे
चन्दो एक्ककलाकमेण अ गओ संपुण्णबिम्बत्तणं॥ २५॥

अवि अ[1]।

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23ª P °त्थिद°, WORSTU °ठिद°, N हत्थ-दठिद°. — Mss हंसि (P हंस) — N हंचरणपल्लवा, O °चधुरा, R °चधुरा. — P हव, WNO भव. — STU होहि (T होइ, U होदि) हंसि कलकंठिसचरा

23ᵇ OR तं, T जं अचिराअ — PWOR भोदु, N omits, STU होइ. — N दु-भआ, OR दहगा, SU दुब्भआ, T दुब्भआ

23¹ P परस्परं स्पर्श°, T सुखस्पर्शमभि°.

24ª PO तिउसस्स, W तउसस्स, N तिउरस्स, R टिउसस्स, T फणिसस्स — PNS कदंब°, W कयव° — P °मुकुलस्स, W °कुसमस्स, OR °मउलस्स

24ᵇ NOR °फंससंगिणो, S °पच° — N उ-अंति, STU भवंतु — P सुह अगणि-भादा, WO णणु णिज्जिआ धुवं (O धुअ), O in the margin मह देहसंगआ, R महोहुसगआ, TU मम अंग°.

24² P वै° पठति, T वैतालिकयोरेकः, U omits वै° — W सुहणुबं°, U सुभ°. — OR STU होदु — P चदुजोउ, WNSTU चंदुज्जोओ.

25ª PO °हरे, W °हर, N °धरे, R °व्वरे, U °घरा. — NOU व. — PWNRTU ट्ठिदे, O छिदे but in the margin ट्ठिदे.

25ᵇ P स जादा, WNORTU सजादा, S °णा. — N जोह्णाअ, STU °ए

25ᶜ P मुच्चंतो, W मुच्चतो, ST मुचदो. — P मुचकुंद°, WORS मुचुकुद°, N मुचुउंद°, T मुचुभद° — W °केसरि°. — OR °सिरोसोहा°, S °सिहारेहाणुराए, TU °सि-हारेहाणुआरे

25ᵈ POR पेक्क, N पेक instead of एक्क. — NOR °कलाक्कमेण, STU °कलक्कमेण — OR स. — Mss. गदो. — N संपुण्ण°.

25¹ N omits.

अकुङ्कुममचन्दणं दसदिसावहूमण्डणं
अकङ्कणमकुण्डलं भुवणमण्डलीभूसणं।
असोसणममोहणं मअरलञ्छणस्साउहं
मिअङ्ककिरणावली णहअलम्मि पुञ्जिज्जइ॥ २६॥

विदूषकः। भो कञ्चणचण्डेण वण्णिदा चन्दुज्जोदलच्छी[1]। ता संपदं माणिक्कचण्डस्सावसरो[2]।

नेपथ्ये[3]

द्वितीयो बन्दी।

डज्झन्तागुरुधूववट्टिवलआ दिज्जन्तदीवुज्जला
लम्बिज्जन्तविचित्तमोत्तिअलआ मुच्चन्तपारावआ।
सज्जिज्जन्तमणोज्जकेलिसअणा जम्पन्तदूईसआ
सेज्जुच्छङ्गवलन्तमाणिणिजणा वट्टन्ति लीलाघरा॥ २७॥

अवि अ[1]।

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26a OR place 26a after 26b. — TU अकुंकुममभदणं — N दसदिसावधूमंडलं. — W °बहू°.

26b T अकुंकुममकुंडलं — P भवण°, N तुभ-ण°, OR भुअण°, STU धरणि°. — OR °मंडलीमंडणा.

26c N असोसणमपोहणं. — T °लंछणसाउधं

26d P नहयलंमि, T णहयलम्मि. — P पुंज-सय, W पुंजिज्जदि

26[1] U omits विदू°. — W एसा instead of भो, STU omit. — P कणयचंडेण, O °चंडेण वणिणा — P चन्द्रोज्ज्वलचंदु°. — Mss °ज्जोअ°. — W °च्छी

26[2] P ता, SU omit ता. — P सपदि, S संपद, U संपदि.

26[3] OR नेपथ्यार्द्धे.

27a ORSTU omit बन्दी. — P adds पठति — N डज्झंता°, O उज्झंता°, R दुज्झता°, S संझुंतागरु°, T उझुंतागरु°, U डज्झुंतागरु°. — PN °धूम°, R° धूअ°, TU °धूप°. — S °पट्टि°. — N °बहला. — P दिन्नुंत°, N दीअंत°. — NORT °दीवज्जला.

27b OR धोइज्जंत°. — U °विदृत्त°. — P WNOR °लदा — N मुज्झंत°, ORSU मुंचंत°, T मुचंत°. — R °पादावआ.

27c T आसज्जत°. — O °मणुज्ञ°, R °मणु-णण°. — NSTU जपंत°, W जंपंतु°.

27d P सज्जोत्संग°, N सज्जूत्संगचलन्त°, TU सेज्जुत्संग°. — P मिज्जाघरा, WOR सेज्जाहरा, N लीलाहरा, T °घरा.

देन्ता कप्पूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं
लएहं जोण्हं किरन्ता भुवणजणमणाणन्दणं चन्दणं व ।
जुण्हं कन्दप्पकन्दं णिहुवणकलणाकन्दलिल्लं कुणन्ता
जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

विदूषकः ।

गिरिसुत्तंसो णहसरहंसो ।
णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहररइअमरट्टो माणिणिमाणघरट्टो ।
णवचम्पअकोअण्डो मअणो जअइ पअण्डो ॥ ३० ॥

कर्पूरमञ्जरीं प्रति[1] । पिअसहि तए किदं चन्दवण्णणं महाराअस्स पुरदो पढिस्सं[2] ।

कर्पूरमञ्जरी लज्जते[3] । कुरङ्गिका पठति[4] ।

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28a PS दंता. — T ॰पूर॰ .— PO ॰सुंदराणं — PST मुहेसु

28b TU लियहं — WN किरंतो — WN OR भुअण॰ — R ॰मणाणं, S ॰मणो- णंदणं — P omits चंदणं; T चंदण — PO या, WN च, T व्व.

28c PSTU जिण्हं — N कंदप्पमूल, SU कं- दप्पदप्पं, T कदप्प — PWOR तिहु- अण॰, N णिहुअण॰ — S ॰कदनल्लं — P कुणंता, W कुणंतो, S कुणंदा

28d PWNT जादा. — P पादा सरद जलह- रम्मुक्कधारानुकारो, W ॰हरोमुक्क॰, N ॰धा- रानुभारा, O सरल॰, STU सरअ (S ग- अण॰) घिसहरुम्मुक्कणिम्मोअचंगा

29a P दिसुक्कहुतंसो, W दिसअवयंसो, N दि- संकुतंम्मो, O दिसक्कहुतंसा, R दिसव- हुवंसो. — U कडहवर॰.

29b PN णिहुणअ॰, WR णिहुअण॰. — N पसरइ, O ववमट्टइ, R पअवट्ट, T व- ट्टइ.

30a P ससिहररयमरट्ठो, W ससिहररंअ॰, N ससहरपिअमरट्ठो, S ॰रइअमरंटो. — W माममाणिणि॰, U माणिणि॰

30b PNO ॰कोअंडो. — T अमणो. — NOR पचंडो.

30[1] NORSU तुए. — PWN कदं, OR कअं, SU किअं — P चंदवण्णहवण्णणं, O णवकण्णवण्णणं, TU place चन्द॰ after पुरदो — PO महाराअपुरदो, W तं म- हा॰ पुरउ, S पुरओ — RSU पढिस्सं, T पढिस्सं.

30[3] STU नायिका. — P अधोमुखी तिष्ठति instead of लज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।
भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

राजा । अहो कप्पूरमञ्जरीए अहिणववत्थुदंसणं उत्तिविचित्तत्तणं रमणीओ सद्दो रसणीसन्दो अ[1] । तां प्रति[2] ।

मा कहं पि वअणेण विब्भमो होहिइ त्ति तुह णूणमिन्दुणा ।
लञ्छणच्छलमसीविसेसओ पेच्छ बिम्बवलए णिए कओ ॥ ३२ ॥

अवि अ[1] ।

पण्डुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।
दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्बणं ॥ ३३ ॥

चन्द्रमुद्दिश्य[1] ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिण्डसे ।

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31ᵃ P गोर — N दंतिदंसणहकेअचोरणा, T दंतपंचर°. — P °चोरय.

31ᵇ P ठाहि. WOR भादि, T भा. — P लं-च्छणमऊ, W °मउ, N °मिआ, OT °मि-ओ, R °मिओ, S °मुओ. — P फरंतऊ, W फुरंगउ, N फुरंतओ. — P °तुला, N °तुरं, STU °तणुं

31¹ N omits अहो — WOR अहिणवभत्थ°, N अहिणवत्थदंसणरमणीओ सदो, S अ-भि° — N °विचित्तता, O °विचित्त, R विचित्तदा, S °विहत्त°, T °विभात्ततयां, U adds स. — STU omit रमणीओ — WSU omit सद्दो. — PNT °णिस्संदो

31² N omits.

32ᵃ PWN कहिं — STU वि. — W वि-भउ. — PW होहइ, NT होइ, ORS होउ, U होदु — P ति, N इत्यं, OSTU इति, R इति.

32ᵇ STU लंछणच्छवि°. — N °मुसी°. — P पत्थे, T येक्ख — NOR बिंबफलए — P मिहो. — PWNOR कदो, S कि-ओ, T किदो.

32¹ WNS किं च

33ᵃ PWOR पंडुरंगि, N पंडरेण, SU पंडरं. — N जदि. — PWNOR omit वि — N रज्यते, S रच्चए, T रज्जय — P कोमलंग — N खंडिआ°, S घडिआ°, T घडिआ°, U घडिआ°. — POR से, T दो

33ᵇ PW पुण. — P कवल°, NS कओल°. — POR लहिज्ज, W कहिज्ज, N ल-हेदु — P सिसिणो — W वेहं°

33¹ STU चन्द्र प्रति.

34ᵃ T मुक्कसकट — W तुवं, OR तुमं. — WU हिंडसि, N हिंडसि वा.

गोरगराइपरिग्गहुत्तरणं पेच्छ दिक्खमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः[1] । सर्वे आकर्णयन्ति[2]

राजा । किं उण[3] एसो कोलाहलो[3] ।

कर्पूरमञ्जरी । ससाध्वसम्[4] । पिअसहि एदं अवगमिअ आअच्छ[5] ।

कुरङ्गिका निष्क्रम्य प्रविशति[6] ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी[7] ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हलबोलो[8] ।

कर्पूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

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34[b] W तुन्ह बिंबपरिपडु°, U गोरगंध°. — NU दिक्खममुणा, T दिक्खममिणा. — WORU ते

34[1] POR महाकलकलः, WS कलकलः.

34[2] NSTU आकर्णयति

34[3] PWN पुण — PWNOR एस — W महाकोलाहलो

34[4] PWNSTU °ध्वसा, STU add तिष्ठति.

34[5] SU omit — T सहि एद अविगमिअ. — PW आगच्छ

34[6] WSU omit. — P कुरंगिका । जं पियसही याणावेदि । इति निःक्रम्य पुनः प्रविश्य च, T कुर° तथा करोति प्रविश्य पुनरागत्य वदती

34[7] PNT omit विदूषकः — P ता अहं अवगमिऊण अगदा कधिस्सं । देवीए पियसहीए पियवयस्सस्स वंचणा कदमवगदमणा, W देवीए पियवयस्सस्स वचणा कदमवगा, N देवीए पिअवअस्सकिदं वचणमवगमिदं । कुरंगिका । भट्टरअस्स वंचणं किदं तए सह संगमं जाणिअ आअच्छदि देवी, O देवीए पिअवस्सेण वंचणा कदे त्ति अवगमिअं, R देवीए पिअवअस्सेण वचणा केद त्ति अवगमिअं कुरं पिअसहि भदारअस्स वंचणं कदुअ तए सह संगमं जाणिअ आअच्छदि देवी, S पिअसहि एवं एव्व पविअवअस्सं वं° आअच्छइ अवगमिदुं देवी, T पिअसहि एदं एव्व पिअवअस्स वचणागअं अव° आ° देवी, U पिअसहि एदं जेव्व पिअ° वंचणागअं अव° आ° देवी

34[8] P कथयति कुरंगिका कधेदि कथयति कुरंगिका कधेदि कथयति, NR omit कुरङ्गिका see above, T विदू°. — POU omit ता; NR तेण — N omits कुज्ज — PWNTU °किरादअ°, OR °किरात°. — P °वेरिस°, NSU °वरिसधर°, T °वरिसहर — P °सोविद°, NOR °सौविद°, T omits °सोविद°ल्लाणं — PWNORS एस, T सो. — NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ण जाणादि[9]।

इति निष्क्रान्ताः सर्वे[10]।

तृतीयं जवनिकान्तरम्[11]।

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34[9] STU omit कर्पू°. — PORT पेसदु, N पोसदु, S पेसड. — STU पे° कप्पूरमंजरिं महाराओ. — P जेणाहम्मिमिणा, W जेण ज्जेव इहागदा वि ण जाणी-आमि omits अहं इमिणा. — N omits अहं; STU अहं वि — OR सुरंगिआ-दुवारेण, TU °मुहेणे — P य्येव, WS omit; NR जेव्व, O ज्जेव्व, TU व्व — N पोविसिअ. — PW रक्खाहरं, N रक्खाहरअं, O रक्खाघरं, R कोंघर, T रक्खा-धरं. — N जात, OR जत्त, SU जेण, T तेण — U omits देवी and सह, ST महाराएण सगमं देवी — N omits ण — W याणादि, S आणादु, T आ-णादि. — W adds राजा। एव कुणम्ह

34[10] PN इति परिक्रम्य निष्क्रांताः सर्वे

34[11] U इति तृतीयं — PWSTU यवनि-कांतरं.

ततः प्रविशति राजा विदूषकश्च[1]

राजा । अहो[2]

गाढअरम्हो गिम्हो पवलो मअणो कहं णु सोढव्वो ।
सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो[1]

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं त्ति मए ।
जरढरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अवरे तावसोसणिज्जा[1] । अम्हा-

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0[2] NS omit राजा.

1[a] PWNOR गाढअरो. — W अम्ह गिम्हो, N गिम्हपवलो. T omits गिम्हो. — P पवलो, W अहो पवनो, N पवंहो, T पवलो. — POR पवलो, W मलयपव-णो, N omits. — P त कधं, W ता कहं, NOR ता कधं. — P omits णु — PWNOR सहिदव्वो.

1[b] PWNOR omit. — SU omit वि. — SU दुल्लहा, T दुलाहा.

1[1] S omits.

2[a] PSTU omit इह. — S °सरसेक्कगोअरा-णं. — PW इदमुहअं, N इदमुभरअं, O दुदभ तहा and in the margin as RU इदमुहअं, S इदमिह. T इदमुभअं — ORTU वि, S अं पि — O अ corrected to हु, STU omit हु. — W दूसहं, N दुसहं, SU सुदूसहं — T मए.

2[b] P जढ°, NR जरठ°, T जरट°. — PWNOR °रवि°. — PWOR °करालिदो, N °करालिदो. — U omits अ. — N अनो. — PWN सुहअ, OR तह अ, T सहअ. — SU विप्पलोंभो, T विप्पलोंभो

2[1] N एक्को, OR एक्के दाव, STU जो एक्के: T adds वय. U adds [illegible] — PW म-म्मह°. NOR मम्मह°. ST वम्मह°, U मम्मह° — PW °वाहणिज्जा, N °वा-हणिज्जो O °संवाहणिज्जा. R and O in the margin °वाहणिज्जा, T वाहणिज्जो वि अ किं उव हुहार and omits the

रिसो उण जणो ण कामस्स वाहणिज्जो ण तावस्स सोसणिज्जो[3]।

नेपथ्ये[3]

शुकः। ता किं णु क्खु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं[4]।

राजा। विहस्य[5]। वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं भणिदं[6]।

विदूषकः। सक्रोधम्[7]। आ दासीएपुत्त भुत्थल्लजोग्गो सि[8]।

नेपथ्ये[9]।

सच्चं तुम्हारिसाहिंतो संभावीअदि जइ मे ण होन्ति पक्खावलीओ[10]।

राजा। कधं उड्डीणो विअ[11]। विदूषकं प्रति[12]।

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rest. — N अवरो, U omits अवरो ता°. — N °सोसणिज्जो, S तावससो°.

2[3] T omits. — P जणामणो — N कामवाहणिज्जो omits the rest. — P वहणिज्जा, WO वहणिज्जो, R वहणिज्जो. — OR तावसोसणिज्जो — SU add किं ज्जा कुराए

2[4] SU omit शुकः. — W किं न, S किं ण — PWNTU णु, O क्ख, R क्खु, S हु. — N omits दे, STU सदं — P °चूलियं, W समूलुप्पाडिय°, N मूलप्पाडिअचूलिआविअलं, OR °चूडिआविअलं, RT °प्पाडिअ°, S आलुप्पाडिअ°, U °प्पाडिअचूलाअं. — P चिहरिसं सिरं, N सीसअं, SU से सिरं, T दे सिरिअं — P संपदं, WOR करइस्सं, N करिस्से विलसवरिसंवअं.

2[5] SU omit वअस्स — N °वणं स°, U °वणस्स°. — P केलीसुअसउंतेण, W केलि°, TU °सउंदेण. — WT भणिअं.

2[7] W omits.

2[8] PORST आः. — OR °उत्त. — P भुँजिआयलोगे, W भुल्लयकरणजुग्गो, N भुत्तिजोग्गो, R भुत्थुल्ल°, STU आलिअमक्कडजुओग्गो.

2[10] N शुकः सच्चं — P °सेहिंतो, N तुम्हरिहिन्तो, S तुम्हाहिं, T तमाहिंतो, U तुम्हाहिंतो — PNTU संभाविज्जदि (TU °ज्जइ), S संभावीजइ — PWOR जदि. — OR मह. — W ण मे. — P होंतिउ, W हुंतीउअ — STU पक्खवालीओ, U पक्खवालीओ.

2[11] N राजावलोक्य, SU रा। विलोक्य. — WORSTU कहं — P ब्व, W omits; O विअए, R विअदि.

णिसा तलिणवित्थरा तह दिणस्स वड्डत्तणं
ससी लहइ खण्डणं तह अखण्डबिम्बो रई।
णिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो
कहं ण स विही तओ सुरसिहाहि खण्डिज्जइ॥ ३॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि[1]। जदो[1]

मज्झण्हे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं
लीलामज्जणमा पओससमअं साअं सुरा सीअला।
गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो
एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा॥ ४॥

विदूषकः। मा एवं भण[1]।

पण्डुच्छविच्छुरिअणाअलआदलाणं

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3ᵃ N णिहा तह ण वित्थरा जह दिणेसु दीह-
त्तणं — WOR दिणेसु. — P वड्डुत्तणं
and वट्टत्तणं OR वड्डुत्तणं, S फुड्डत्तणं, T
उव°, U डुडु°.

3ᵇ P लहरि, NOR लहदि. — P देवो in-
stead of रई.

3ᶜ TU णिदाघ°. — P °दियाहसुं W °दिअ-
हेसु, N °दिअहेसु, ORT °दिवहेसु. —
P विफुरदि, W विफुरइ, N °रंदि, OR
°रदि — STU कस्स एक्कमो, P सह
क्कमो

3ᵈ WN कधं — W स ण — PWNO
तदो, R तडो — STU कहं ण विस-
मेसुणो — PNO °हि. W °सिंहाहिं, R
°सिहाइं, SU °धराहि T °धराए. — W
°ज्जदु, N खंडज्जदि OR °ज्जए.

3¹ N किं चा, R क्किं वा — STU णिउ
— PWN सेवणिज्जो, STU सहणिज्जो
गिम्मो — P भहि, WNOR भदि. T
जइ अ. — W सुहिसंगमो, N सुहअज-
णसंगमो STU पिअजणसमाअमो — P
WN होदि, S भविस्सइ, T हविस्सदि,
U भविस्सदि.

4ᵃ P मज्झवे, NRSTU मज्झण्हे, O मज्जणे.
— S सिरिकंठ°. — O °मुल्लंसुअं, N
°मोल्लंसअं

4ᵇ P °मज्जणयं पवससमये, W पउस्स°, OR
पदोस°, U °मज्झणामप्पओस°, STU °ह-
मआ. — WS सीतआ.

4ᶜ N मोण्हे T गिम्हे — PN °णिहुभणं. —
P omits पि; N च, ST वि

4ᵈ P एदं, W एदो, NORSTU एदे.

4¹ NORSTU एव्वं

5ᵃ P पंडुत्थविरिच्छिदनाए°, W पंडुत्थवि°, SU
°चक्क°. — WNORSTU °कुरिद°. —
Mss. °लदा°. — S °एदाणं

साहारतेल्लरसपेसलपोप्फलाणं ।
कप्पूरपंसुपरिवासिअचन्दणाणं
भद्दं णिदाहदिअहाणँ वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं[1] ।

सपञ्चमतरङ्गिणो सवणसीअला वेणुणो
समं सिसिरवारिणा वअणसीअला वारुणी ।
सचन्दणघणत्थणी फरिससीअला कामिणी
णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ[1] ।

लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो
अङ्गे ओल्लं वरिल्लं रमणफणइणी मेहला उप्पलेहिं ।
दोसुं दोकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो
तावातङ्कक्कतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

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5b W सहार॰, N साहेर॰, OR साहोढविल्ल॰, STU साहाविभो— — WNOR ॰प-रिपेसल॰, S ॰रसपेसण॰ — PR ॰पोफ-लाणं, W ॰पुफलाणं, N ॰पोफहाण, O ॰फोप्फुमाणं.

5c OR ॰फस॰, T ॰पूर॰. — PWNOR ॰वा-सिदं॰, T ॰वःसिभा॰. — S ॰चुसभाणं. T ॰ण्णोत्यभाया, U ॰वत्थभाणं

5d PN ॰टिअसाण, W ॰दिवसाण. ORSTU ॰हाण — PNOR भोदु, STU होदु

5[1] O omits राजा — WS इदं, OR एव्व — PWNOR पुण — P अत्य, W पिछ — N रमणज्जं

6a N सपंचम॰ — W वेणवो, N वेणुणा

6b N ॰वारिणो

6c OR ॰घणत्थली, STU ॰रसत्थणी. — PNR सअणसीअला, W सायस॰. O सअण॰ corrected to फरिस॰ — T ॰सीदाला

6d P ॰दियसोसहं, W ॰दिवसो॰, NU ॰दिअ-सो॰, T ॰दिहसो॰ — PW सअण या सी-यलं, T सआलसीअलं

7a P लीलुत्तंसो, W लीलो॰, OR लीलुत्तंसं — N सरीसं त्थण॰, ST सिहण॰, U सिहर॰ — N सिंधुवारण

7b T सहणपणइणी मेहाला

7c P ॰कुदलीसुं, TU ॰कंदलेसुं — P मवबि-सवलया — P कामणिज्जो मणिज्जो, W ॰विज्जो मणुज्जो, N ॰वेइज्जो मणुइज्जो, O ॰वेज्जो मणोज्ञाः, R ॰वेज्जो मणोणो

7d P तावत्तकंरुवमाण, W तावातकिक्कतंत, N

विदूषकः । अहं उण भणामि[1] ।

मज्झण्हलप्पहघणचन्दणपङ्किलाणं
साअं णिसेविअणिरन्तरमज्जणाणं ।
सामासु वीअणअवारिकणुक्खिआणं
दासत्तणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय[1] ।

पच्चङ्गं णवरूवभङ्गिघडणारम्भे जणो संगमो
जाणं ताणँ खणं वं रत्तिदिअहा गच्छन्ति दीहा अवि ।
जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो
ताणं जन्ति मणोरहेक्कजणणा मासोवमा वासरा ॥ ९ ॥

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भावो णिरुद्दङ्कितन्तो, OR तावासंककअमा-णं, S तावुङ्कभेङ्कतंते, TU तावुत्तभेङ्कतंतो (T तावत्तं॰). — WR ॰गदे, O ॰समए गदे. — N बलणं

7[1] PW पुण, S omits.

8ᵃ W मज्झण्हलप्प॰, OR मज्झण्हए वहलचंद-ण॰, ST मज्झण्हदिवसणवचंदण॰, U मज्झ-ण्हदिवसणवचंदण॰. — TU ॰सोअलाणं

8ᵇ P णिहेविअ॰, W णिवेसिय॰, NOR णिवे-सिअ॰, STU साअणहसेविअ॰ (S ॰सेविअ॰). — TU ॰णिरन्तर

8ᶜ N सुहोसि, STU णीसासु. — N वीअणा-दा॰, STU वीअणिअ॰. — PWNORU ॰कणुक्खिदाणं, S ॰कणोल्लिदाणं, T ॰क-णुक्खिदाणं

8ᵈ PW कुणदि, N वहदि, R कुणध — W वहूणं, NO वनाणं, R वलाणं

9ᵃ P पच्चपञ्जो, W पंचमं, OT पच्चमं, R प-च्चंगं. — NOR ॰कज॰, STU ॰घूद॰. — S ॰भंग॰. — T दिणे — WOR संगमं, O in the margin संगमो.

9ᵇ WOR संकताण भणामि होंति सहसा के याम कुल्लोहला (W ॰हलो); O in the margin as our text. — PNOSTU ताण. — PO खण व हुति, N खणव भवंति, TU खणे व्व. — O दमाहा. — P गच्छंति, N वढ्ढंति, O वहुंति.

9ᶜ P जाणं ते ण खणं पि, WOR ते णिहं च खणं (W खणणं omits च) पि, NSTU जाणं ते (SU दो) अ मणंमि, O in the margin णिच्चं जाण खणं पि. — ST देंति. — P ण्णि, T omits ण. — PW रई, T रइ. — SU रित ण्ण, T रित्तं च — P ते ताविणो, WOR संताविणो, STU उत्ताविणो.

9ᵈ P जंति, N जुन्ति, T हुंति, U होंत — P मणोरहेक्क॰, WOR जअम्मि दीहत्तणा. — NT मासोपमा. — S वसरा.

विदूषकं प्रति[1]। अत्थि तग्गदा का वि वत्ता[2]।

विदूषकः। अत्थि[3]। सुणादु पिअवअस्सो[4]। कधेमि सुहासिदं दे[5]। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिण्णा सा देवीए दिट्ठा[6]। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण णीरन्धं कदुअ णिबद्धं[7]। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेणा त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफारअकरवालहत्थाओ कारामन्दिरस्स रक्खाणिमित्तं पुव्वदिसाए णिउत्ताओ[8]। अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्कलेहा विब्भमलेह

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9[1] P राजा विदू°, S omits

9[3] PW अवि अ अत्थि, N वअस्स अत्थि, STU किं अत्थि after वत्ता — N तग्गा, OR तत्थगदा

9[4] P सुखेदु, W सुणादु. — STU वअस्सो

9[5] PWSTU कहेमि — P सुहासियं, W कसुहासियं — P त. W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू°।

9[6] P जं सा, W omits सा, N जदो प्पहुदि OR जदो पहुदि सा — PNOR °मञ्जरी — P रक्खाभवण, N °भवणादो — P सुरंगादुवारं, N सुरंगादुआरे. O सुरंगा, R रंगा, T सुरंगदुवारेण — PN omit दिण्णा, T गदा — PNOR omit सा — POR omit देवीए — P दिट्ठं. OR omit — WT add राजा। तदो तदो। विदूषक°

9[7] P translation only — N तदो प्पहुदि, OR तदो आरहिअ, SU तदो अ — WT omit तं — OR सुरंगा° — W N °दुआरं, STU °दुवारं omit देवीए — N बहलसिला°, STU पिंगलसिला°. — T णीरंधे — W कदुय, S करिअ — W णिवद्ध. NR पिहिदं, O omits; STU णिबंधिअ — P देव्या पृथुलशिलासंचयेन संधापितं नीरंध्रं कृत्वा.

9[8] W अवरं च before अणङ्ग° — WOR कलिंगसेणा कामसेणा, N कलिंगसेणा वसंत° विब्भमसेणा चित्तसेणा णामधेआओ omits कामसेणा and त्ति पंच, ST विब्भमसेणो त्ति पंच — PN omit सेणन्त°, WOR °सेणा त्ति णाम°, W °धेया, OR °हेआ. — P omits सहेण-हत्थाओ — NOR omit सहेण, S सहेण वि — W फरक्किदफरया करवालहत्था सहचारणीउ, N प्फारकंपिदकरवालधारिणीओ, OR फरक्किदफारकरवालहत्थाओ (O कर°), S परप्परं किं पि कलवालहत्थाओ सलआवो, T परप्परं कंपिदकरवालहत्थाओ सच्चंमावो. U परप्परं कंपिदक वालहत्थाओ सफलाओ — N कारमंदिररक्खा°, SU कारामदिररक्खा°, T बंदिघररक्खा° — P °देसाए. N °दिसाओ, T °दिसा — S णिवुत्ताओ T णिउव्वा

त्ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुह्विदसिलीमुहधणुहत्था-ओ दक्खिणदिसाए णिवेसिदाओ[9]।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तम्बोलकरङ्कवा-हिणीओ पच्छिमदिसाए ठाविदाओ[10]।

अणङ्गकेली बक्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-ओ उत्तरदिसाए आढत्ताओ[11]।

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9[9] P त्ता अणंग°. — OR चित्तलेहा चंदलेहा, STU चंदणलेहा (U चद्दलेहा) मिअकलेहा इंदुलेहा, W मियण° — SU °लेहे त्ति — PWORS omit लेहन्त°, N णामधेआओ T णामहेआवो — U omits पञ्च — P पुंसिदसिलिमुहधणुहत्थेण निवहणिबद्धतो-णीरद्दुक्खरधणुक्कसस्सेण सम सरधीसत्थेण, W पुंखितसिलीमुहधणुहत्था निविहमनद्धसेरं-धीसत्थेण, N °सिलीमुहहत्थाओ, OR °ध-णूहत्थेण णिवित्थ(R °ट्ठ°,सेरधीसत्थेण सह (R omits सह), STU °धणुहूंडहत्थाओ — P दक्खिणाए दि°, N दक्खिणाए दि°. S दहिविदिणिमाए — OR णि-वेसिआओ S णिउत्ताओवेसिओ, T णि-उत्तावो

9[10] P कुद° कचण° बउल° कुवलय° मगलमाले. W कुद° चद° चंदण° मगल° कंचणमाल. N कुद° चंदण° कुवलअ° कचण° मंगल° माणिक्कमाल. OR कुद° बउल° चंदण° कुवलअ° माणिक्क° (R adds कचण°) मागलमाल, STU किद° कचण° बउल° (T बहुल) माणिक्क° रअणमाले (S °ला, T °ल) — PT ति, N त्ति सत्त — PW णामधेयाउ, N माल त्ति णामधेआ-ओ, OR णामहेआओ, S मालणामहेओ पव, T णाम — P उहयहत्थकलिदकुंडेण परिससहस्सेण परिवेढिदाओ, W तह क-लिदकुतहत्थाउ, N णवणिसिदकुंतहत्थपा-इक्कसहस्सेण, OR कलिदकुंदहत्थाओ, S omits; T कपिदकुदलट्ठीवो, U कट्ठिअ-कोडडलट्ठीओ — P तबोलकरंडवाहिडं. W तंबोलकरंड°, R तंबोलकवाहिणीओ. S तंबोलकरगवाहिणीओ दंडहत्थाओ दहि-विदणिसाडिककोअंडलट्ठीओ, T तट्ठल°, U तव्वूल°. — PW ठविदाउ, N णिवेसि-दाओ

9[11] T अणकेलि वक्कामराअकि त्ति — W OT वक्कर°, N कक्कर°, R पुक्कर°, SU व-क्कर° — PW सुंदर° राअ° कदप्पकेली, N कंदप्प° सुंदर° णोलुप्पलकेलि, OR रा-अ° सुदर° कदोदकेलि, S सुदर° काम° राअकेलि, U काम° राअकेलि — PW omit त्ति — PS omit केली°; WN णामधेआओ, OR णामहेआओ, T के-लिअंत° — P वेडियक्कदत्तलाविहरिल्लेण भिच्चसहस्सेण समं, W फडयकडयल्लवि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदिरावदी केलिवदि त्ति पञ्च वदीणामहेआओ कणअचित्तदण्डहत्थाओ सुहासिदपाढिआओ अज्झक्खीकिदाओ[12] ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी[13] ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विण्णवेदुं पेसिदा[14] ।

ततः प्रविशति सारङ्गिका[15]

सारङ्गिका । जअदु जअदु भट्टा[16] । देवी विण्णवेदि[17] । अज्ज वडसाविसीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिदव्वाइं त्ति[18] ।

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सला विजुणविदुरिल्लाउ, N फालअघमाथारिणीओ पापिङ्कसहस्सेण समं, OR फलअचङ्कवेल्लणविज्जुरिल्ला, S सफलआसिलआ, T कणअवेत्तधारणीओ, U कणअवेसदंडहत्थाओ — P मज्जणपालीउ, NTU omit; OR मज्जणकरीओ, S °पालिआ — W केलीसहेण उत्तर°. — PS आणत्ताओ, W अठत्ताउ, T पच्चक्खिकिदाओ, U पच्चक्खीकदा आयंताओ.

9[12] U omits — ST अवं वि, N तायां वि. — PO पुण, W मज्झे, R omits; T वणो — ST उवरि मन्दिरस्स. — P मदिरावदी कल्लोल° तरंग° माण° केलिवदीदि, W मंदार° कल्लोल° तरंग मदिरा° केलिवदि, N मदिरा° केलि° कल्लोल° तरग° माणवदी, OR मंदिरा° कल्लोल° अशंग° केलिवदि, S दार° तरंग° कल्लोल° मदिरा° केलिवदि — PT ति, N पंच त्ति. — WOR omit पंच वदी° N see below. — P °धेयाउ — W कणयवित्त° N परिहारकुमारीओ कणअ° S कणअवेत्तंदोलिअकराओ, T omits, see iv. 9[11]. — P सुहासीयपढियाउ, W सुहासिअ°, NS सुहासिअपाठि°, O सुहसिअ°, R सुहास्यअपाठि°, T सुहासिदपाटि°. — P अहुक्खीरदाओ, W अहूक्खी°, N वंदीणामधेआओ अद्धक्खी°, OR अद्धक्खी°, T अज्झखीदावो — WNOR °कदाओ. — PW add पञ्च वीणाकारीओ, N adds त्ति.

9[13] PWNOR अहो देवीए सामग्गी अंतेउरोचिदा

9[14] N भो वअस्स देवीए एसा, SU एसा वि, T अहो instead of एसा — W किंमपि, T किं वि — P विण्णवेदुमागदा, N णिवेदइत्तुं, OR विण्णविदुं किं पि, TU विण्णाविदुं — S पेसिआ — P adds राजा । आगच्छदु

9[15] STU प्रविश्य

9[16] PN omit सार° — SU जेदु, T जेदु ज. — WN महाराओ

9[17] PN देव देवी. W भट्टारकं देवी. — N विण्णावेदी, U °वेइ

9[18] P आउभूदमादावहमावित्तीमहोसवे पेक्खेव-

राजा । जं आदिसदि देवी[19] ।

चेटी निष्क्रान्ता[20] । उभौ परिक्रम्य प्रासादाधिरोहणं नाटयतः[21]
ततः प्रविशति चर्चरी[22]

विदूषकः ।

मुत्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिणंसुआओ ।
सिञ्चन्ति अण्णोण्णमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ[1] ।

परिब्भमन्तीउ विचित्तबन्धं इमाउ दोसोलह णच्चणीओ ।
खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥

समंससीसा समबाहुहत्था रेहाविसुद्धं अवराउ देन्ति ।

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णाईं, W भाउयाइ मङ्गलउवयरणाईं, N चउत्थदिअहे भविअ वटसावित्तिमङ्गलपोअ-अरणाइं, OR वडसाइत्तीमङ्गलपोअअरणाइं, S तडाअमङ्गलपोअरणाइ, T तटाअमङ्गुल-पोअकरणाइं, U तडाअमङ्गु° — P देवेण केलीविमाणपासादमारुहिअ, N देवेण के-लिविमाणप्पसादमारुहिअ. — W देवेण देवी पिरिक्खदव्वणि, N °दव्व, T °दव्वं — P omits त्ति; W त्तित्ति, NR त्ति

9[19] P आदेशे, NS देवी आणवेदि, TU देवी आदिसदि.

9[21] NOR omit परि°. — P प्रासादरोहणं, W °रोहणाटितकेन, NU प्रासादारोहणं, T प्रासादावरोहणं

9[22] PORSTU omit — W चच्चरी

10[a] N विदू° भो पेच्छ र मोत्ता° — S °भ-रणुज्जलाओ, TU °भरणुज्जलाओ — OR लास्सा°, T लाच्चा°. — N चलिअं-सुआओ, STU तरलंसु°.

10[b] P सिच्चति, W सिंचिंति — N अण्णोण्ण-निमीअ, O °मिमीओ, SU °ममीओ, T °ममीअ पेक्ख — P समज्जलेणं, N जं-ताज°, OR °लेहिं, STU जंतंजलं. — W मणिभाइणोहिं, N °वारणेहिं, OR °धा-रएहिं, STU जज्जरसिंगएहिं.

10[1] PWSU omit.

11[a] P इदो इसंठोउ, W °मतीए, SU °मंतीओ — WORSU इमा इदो, N चिचिम्मि, T आमा इदो — P दोसालह, WOR सोलह, N दोसोडस, S सोडह, TU सोडस — P णच्चिणीओ, S णंजईओ

11[b] Mss. °गद°. — PNORU °प्पदाओ, S °प्पआओ, T °पदावो — S रागणे, TU रंगकणे — POR दीसउ, WN दीसदि, S omits — P दंडरेसो, W दड°, N दंतुरासे, S तहुओ सो, TU तहयो सो.

12[a] P समससीसमब्बाहुहत्य, W सामस°, N °सीस. — N °हत्य, S सहबाहुवध, U °बाहुबंधा. — N रेह°, S रेखा°. — WOR °विसुद्धा. — N अवराओ, SU अपराओ, T अपरा — PS दंति, N होंति, T दअंती

पंतीहिँ दोहिं लअतालबन्धं परोप्परं साहिमुहीउ चल्लिं ॥ १२ ॥
मोत्तूण अण्णा मणिवारआइं जन्तेहि धारासलिलं खिवन्ति ।
पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणबाणचङ्गा ॥ १३ ॥
इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।
पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥
हत्थे महामंसबलीधराओ हुंकारफेक्काररवा रउद्दा ।
णिसाअरीणं पडिसीसएहिं अण्णा मसाणाहिणअं कुणन्ति ॥ १५ ॥
का वि वाइअकपालहुडुक्का रम्ममद्दलरवेण मअच्छी ।
दोल्लआहिँ परिवाडिचलाहिं चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

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12[b] RSU पंतीहि, T पतिहि — P दोहि — NSU परप्पर, T पडपड — WORS °मुही, N °मुहा, TU °मुहीओ — P चलें, W चलति, N कुवंति, OR अ केलि, S कं ॥ या ॥ लिं, T-सल्ली, U कल्लि

13[a] U मोक्कूण — P मणियारयाइं, OU °धारआइँ, R °हारआइ, S °सारआइ, T सुकूखअम्मपिधारआइ — N जन्तेहि OR जतेण — R खिवति, ST खिपति

13[b] T पटंति — P सहिआण अंगे, WO in the margin R महिलाण अगे (W अंगो), N अ पिआण अंगे, O in the text अपिआण अंगे, S वि पिआणमगे, TU वि पआणमग्गे (T °मगे) — P मणोभवे, W मणोहवा, OR °भुओ T °भवो — P °बाणउक्का, W °वाणवक्का, N °बाणकप्पा, O °बाणजुक्का in the margin °जोग्गा R बाणजुक्का T °बाणचंगो

14[a] N समीकज्जलकालअंगा OR °कालदेहा, S मसीमुज्जल°, T मसीकक्कजल°, U मसीमज्जल° — P तिकडवावाउ N तिडहाराओ, OR तिकुंडचावाओ, ST तिक्खडचावाओ U तिखडचावाओ.

14[b] WT °रूवेण, N °रूएण — ORST °अरणा — W करेंति, T करेंति

15[a] N omits — P महामासविलोड बाला, W °बलीधरोउ, O महाबल°, OR °बलीधराओ, STU महामंसधरीओ बक्क°(T बक्क°) हुंकारफेक्कार° (S °हिक्कार°, T °चेक्कार°) — OR °रवाउ — P रउददा, OR रुद्दा, SU अ रोद्दा, T अ रुंदा

15[b] N omits — W णिसायरीहिं, S °सरीणं, TU णीसाचरीणं. — P माणाणा°, S °भिणअं — O करेंति, R करेंति end of the mss

16[a] PNO वादिद°, WT वाइद°, S वाहिअ° — P °हुडक्का, NT °हुडुका, O °हुडंक्का, S °हिडक्का — PWO मदमद्दल° — WNT °लएण, U °रएण — WST मिअच्छी

16[b] PWNO झूलदाहि (W °हि), SU दोलआहि T दोल्लदाहि — N पडिवाहिँ

किङ्किणीकअझणझणमखा कअलगीइलअजन्तिअतालं ।
जोइणी व लअणच्चणलीलं तालघोडररवं विरअन्ति ॥ १७ ॥
कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।
कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य[1]

सारङ्गिका । पुरो ऽवलोक्य[2] । एसो महाराओ मरगदपुञ्जादो कअलीघरं अणुप्पविट्ठो[3] । ता गदुअ देवीए विण्णाविदं णिवेदेमि[4] । उपसृत्य[5] । जअदु जअदु भट्टा[6] । देवी विण्णवेदि जधा साअंसमए तुम्हे मए परिणाइदव्व त्ति[7] ।

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चलाहिं, SU परिपाडि°, T परिवाडिचहिं. — P चल्लिकम्म°, W चल्लि २ कम्म°, N चच्चकम्म°, O चारिकम्मकरणेहिं, STU चुल्लि°. S °कम्मि. — P पद्दुा.

17ᵃ P खिंखिरीकदरणमखा, W °कदरणन्झण-सद्दं, NS °कद°, O °किदसणज्झणसद्दं, T किंकिणीए किदझंझणमणा, U °किद°. — P कंठगीहिलयजंतिदताणं, W °गीदि-लयजंतिद°, N °गीदलअजंतिततालं, O °गावलअजंतिततालं, SU °गीअ°, T °गीद°

17ᵇ P योगिणी, N जोगिणी, O जोइणि, T जोअणि व्व — P °कोलं, WO °केलिं, N °किल्लं, S लअणं-णालीलं — W °र-वा, N तालघोडररअं, S °घोडण°. — P विरयंते, N विलअंति, O विरएंति

18ᵃ PWO कोदु° — P °हल्लअयाणंगनिवेसा, N °जणणंगुलवेसो, S °वसगामिर, TU °गम्मिर° — PWNO °रादण°.

18ᵇ P °नासियलोयं, W °भासिअ°, N °हासिद°, O °भासिअलोअं, S कालवेअरवहासिअ° corrected to कालवे°, T काअवेअरअ-भासिअ°, U राअवेअरअहासिद°. — PW उसरंति — S असंति.

18¹ P omits. — WT add सारंगिका.

18² W विलोक्य

18³ PWSTU एस; PN add पुणो. — S omits महाराओ, U puts it after म-रग°. — P मरगयपुंज व्येव, W मरगयपुंजे व गदो, NO मरगअकुंजं (O °पुंजं) जेव्व गदो, SU मरगअ°, T मरअअ°. — PS TU कअली°, N कंदली°. — PWN °हरअं, T °घरमझ्झमणुपविट्ठो, P अणुपद्दुा. W अणुपयट्ठो, N अणुपट्ठो, O पट्ठो, S पविट्ठो भट्टा, U °विट्ठो.

18⁴ P ता तयाद पि, N ता तयादं पि गदुअ, O omits गदुअ — N देवीविण्णावीविअं, O विणाविदं. STU देवीविण्णविद. — P WNT विण्णवेमि.

18⁶ O जअदु once only, SU जेदु once only, T जेदु २. — W महाराउ, N देओ. O भट्टार

18⁷ W भट्टारय देवी, PNO add एव, W, एवं — STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकाण्डकुम्भण्डपडणं[8] ।

राजा । सारङ्गिए सव्वं वित्थरेण कधेसु[9] ।

सारङ्गिका । एदं वित्थवीअदि[10] । अणन्तरादिक्कन्तचदुद्दसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिट्ठाविदा[11] । अअं च दिक्खाविहिप्पविट्ठाए देवीए विण्णत्तो जोईसरो गुरुदक्खिणाणिमित्तं[12] । भणिदं च तेण[13] । जइ अवस्सं दक्खिणा दादव्वा ता एसा दीअदु[14] । तदो देवीए विण्णत्तं[15] । जं आदिसदि भअवं त्ति[16] । पुणो वि

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संभ्रासमए, S adds अज्ज॰ — N जूअं, SU तुम्भेहिं सा, T तमं — P मया परिणाविदव्वु, W ॰णावदव्व, N ॰णेदव्वा omits त्ति, S ॰णाइदेव्वो, T ॰णाइदव, U ॰णाइदव्वे.

18[8] W भोदी. N भो, ST omit; U होदि omits किं — P ॰कुम्हण्ड॰, W ॰कुम्ह-ण्डवरणं, N अकालकोहंड॰, O अखंड॰, S TU आआसादो णिवडिअं अहंडं (S अ-अंडं) गुम्फंडफलं (S कोहिंडफलं)

18[9] WO सवित्थरं omit सव्वं — PS कहेहि, N कधेहि, T कहेस, U कहेसु — P adds किं एदं, W कं एद त्ति, O किं एद त्ति

18[10] N एव, O देव एद, SU एव्व, T omits. — T कहिज्जइ.

18[11] P अणंतरातिक्कंदच्चउद्दसीए दिवसे, W अदिक्कंतचउद्दसीदिअसे, N अणतरातिक्कंत-चउद्दसीदिअसे, O अणंतरं णिव्वत्तचउद्-सीदिअहे, S अणंतरक्कंदचउद्दईदिअहे, T अणंदराणोक्कंदचउद्दिहिदिहमेसे, U ॰क्कंदच-उद्दसीदिअहे — P पोमरायमणिक्कमणी, W पोमरायमाणिक्कमयं, N पम्मोराअमईं, O पोम्मराअमाणिक्कमई. S सोम्मराअमर — W गोरिं, N गोरीं — W कदुअ भेरवाणंदस्स पासे, N कदुअ भें॰ — PT कडुअ — P परिठ्याविदा, W पदि॰, N पडिट्ठाविदा, O पइट्ठा॰, S पइट्ठाविआ, T पटाविदा, U पइ॰

18[12] PWNO सअं — POT अ — P दि-क्खा णिहाद, W दिक्खा गहीदा, NO दिक्खा गहिदा, S दक्खिणाविहिं पविट्ठाए, T दिक्खाविहिणिविट्ठाए, U दिक्खाविहि-प्पविट्ठाए. — P सदो देवीए, W तदा सयापि, NTU omit देवीए, O तदो सए. — P विणविदो य सो, N विण्णुत्तो

18[13] O तेण जोईसरेण, TU देण

18[14] P दि, W जदि, OSTU जइ मे — NO गुरुदक्खिणा — PWSU दाअव्वा. — P एसा दोअदु, W पसादीकयदु, N पसादीअदु महाराअस्स. O अहिलहिदो अत्थो करीअद ता एसा दीअदु. S पसीद उप्पादीअदु एदं, TU उप्पादीअदु एदं

18[15] PS omit तदो — N विण्णुत्तं, STU भणिदं

18[16] W ज आ॰ तं कायव्वं, N आदिसत्ति, S ॰सइ. — O भेरवाणंदो — PWNSTU omit त्ति

उल्लविदं तेण[17]। अत्थि एत्थ लाडदेसे चण्डसेणो णाम राआ[18]। तस्स दुहिदा घणसारमञ्जरि त्ति[19]। सा देवण्णएहिं णिद्दिट्ठा जधा एसा चक्कवट्टिघरिणी भविस्सदि त्ति[20]। तदो सा महाराएण परिणेदव्वा जेण गुरुस्स वि दक्खिणा दिण्णा भोदि[21]। भट्टा वि चक्कवट्टी किदो भोदि[22]। तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं त्ति[23]। अहं च विसज्जेदुं पेसिदा[24]। गुरुदक्खिणा वि दिण्णा[25]।

विदूषकः। विहस्य[26]। एदं तं सीसे सप्पो देसन्तरे वेज्जो[27]। इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी[28]।

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18[17] P पुणो पुणो — WO omit वि. — O भणिदं, STU उत्तं, PWO add च. — T तेण भैर°, U तेण

18[18] N अस्थि एत्थ — P लाडसमंडले, W °देसम्मि, NT लाट°, O लाडदेसमंडले. — W °सेणो

18[19] S दुहिआ — P °मंजरी त्ति, N °मंजरी णाम

18[20] P दिवण्णहिं, WT °ण्णुएहिं (T °हिं), N देवण्णेहिं, O देवण्णेहिं — P दिट्ठा, W आइट्ठा, NO आदिट्ठा, T omits. — W NOT omit जधा, SU जह — STU omit एसा. — P चक्कवट्टकारिणी, N चक्कवत्ति°, T °घरिणी हविस्सदि — P omits त्ति. — T adds णिव्वाहिदं

18[21] P omits — N omits सा, O मम — PW °राअहत्थेण, N °राअस्स, O °राओ — PW परिणाविदव्वा, N °णेतव्वा, O °णाविदव्वो· त्ति. TU °णेदवा — N तेण — NSTU गुरुदक्खिणा, O अम्ह गु° — NU omit दिण्णा, S वि दिण्णा — PW भविस्सदि. O भोदु, S होदु, TU होदि

18[22] WNO भत्ता. — NTU omit वि, OS अ — O चक्कवत्ती. — PWNO कदो, SU omit; T कोदि. — P भोति, WT होदि O भोदु त्ति, SU होइ

18[23] P omits तदो, W ता — SU विह° दे°, T भवहसिअ दे°. — PNO भणिअ, T भणिदं — P यदा — O आणवेदि, S आदिसद — PWNOS omit त्ति. — W adds ण करिदि

18[24] P तदो अह च — PNSTU °विदुं — S पेसिआ.

18[25] P गुरुस्स वि गुरु°, WNO गुरुस्स गुरु° (O दक्खि°) SU तुह गुरुद°, N °दक्खिणाणिमित्तं — PWNO omit वि — W सा instead of दिण्णा, N omits O दिण्णे त्ति — U adds होइ

18[26] O omits

18[27] W ता उवज्झाया एदं STU इदं.. — PWT omit स N ते, U मा — P उसीसे

18[28] Mss इह — OS विआहो — P लाडदसे. N लाट°, STU देसन्तरे — TU °मञ्जरि त्ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो[29] ।

सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मज्झट्ठिदवडतरूमूले चामु-ण्डाअदणं[30] । भेरवाणन्दो वि देवोए समं तहिं आगमिस्सदि[31] । त-ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि[32] । इति परिक्रम्य निष्क्रान्ता[33] ।

राजा । वअस्स सव्वं एदं भेरवाणन्दस्स विअम्भिदं त्ति तक्केमि[34] ।

विदूषकः । एवं णेदं[35] । ण हु मअलञ्छणं अन्तरेण अण्णो मिअङ्कम-णिपुत्तलिअं पज्झरावेदि सेहालिआकुसुमुक्करं वा करेदि[36] ।

प्रविश्य[37]

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18[29] P ते पुण, N ते, O omits; STU देण — N भेरवाणंदप्पहावो S भेरवाणंदप-भावेण P पहावा, TU पहावेण — P परोक्खेवा, W परोक्खे, N ण पच्चक्खो, S अवरक्खो, T ण सक्कीअदि चिट्ठु, U अपरोक्खो — O adds दे तां प्रति कहिं स सपदं भेरवाणंदो

18[30] P द्रेवी, STU omit — PNO कारिद, W °दे — W पमुज्जाणस्स, TU °ज्जा-ण — POU °ट्ठिदे° — P °तरमूल, N °वडलतरु°, S °वट°. — P चामुंडाअदणे, WN °डाअअणे, O °डाअदणे, STU चामुंडाए आअदणं (S °तणं).

18[31] O भेर° — PWNOS omit वि. — PWN देवी omit समं — PWNOTU omit तहिं — SU आअमिस्सदि, T आमिसदि

18[32] P उभो अग्गदो, W अग्गदो, N ता अ-ज्ज O ता सज्ज, TU तग्गए — NO TU omit अ — W तक्खिअणविहिदा, NO दक्खिअणविहिदो, S तंकाल°, TU तक्काल° U °विहिए — P कोदूहलम° W केअईलदाहरए, N कोकहडघरे, O कोकहलेना — PNOSU omit भवि-स्सदि, T हविस्सदि — PWNO add ता इह ज्जेव (P य्येव, O ज्जेव्व) देवेण ठादव्वं (P गंदव्वं, W गंतव्वं).

18[33] P omits इति — ST omit परिक्रम्य

18[34] W राजा साकूतं — WNU सव्व — W वियभिय, N विज्जंभिअं, O विअं-भिअं ST भेरवाणदविहिदं, U भइरवा-णंदविहिअ - PS omit त्ति, WT त्ति — P तक्कोमि

18[35] OSTU एव्वं — N णेदं, SU एदं

18[36] NU मिअंकम°, OST मिअम° — P मयंक°, W मियकपुत्तलियं, O °पुत्तलिं — PO पज्जरावेदि, W पअवेदि, N पसा-रदि, S °वेइ, U पज्झरिवेदि — W ण हु सरअसमीरमंतरेण सेहा°, N ण हु कदुसमअमंतरेण सेहा° — P °कुसुमक्करं, W °कुसुमुक्करो, TU °कुसुमफुक्कारं — PO विकरेदि, WN किरेदि, S करेइ, U करोदि

18[37] NO तत. प्रविशति

भैरवानन्दः । इअं सा वडतरुमूले णिब्भिसस्स सुरङ्गादुवारस्स पिधाणं चामुण्डा[38] । तां हस्तेन प्रणम्य[39] ।

> कप्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रुहिरसुरं ।
> जअइ पिअन्ती काली परमेट्ठिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च[1] । अज्ज वि ण णिग्गच्छदि सुरङ्गादुवारेण कप्पूरमञ्जरी[2] ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी[3]

कर्पूरमञ्जरी । भअवं पणमामि[4] ।

भैरवानन्दः । उइदं वरं लहसु[5] । इध ज्जेव उवविस[6] ।

कर्पूरमञ्जरी उपविशति[7]

भैरवानन्दः । स्वगतम्[8] । अज्ज वि ण एदि देवी[9] ।

प्रविश्य[10]

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18[38] P एदं तं, O इदं वडतरुमूलणिब्भिअ, SU वडअरु°, T वडसाहि° — W णिकंतस्स, N विणिंछिदस्स — O सुरुगा° — N °दुआरस्स — P पिधाणा, W विधाने, N पिहाणा, OSU पिहाणं, T पिधाणं — W चामुंडास्ते, O omits; T चामुंडाअ- दणं. — WO add इह (O एत्थ) ज्जेव (O ज्जेव्व) खणमेत्त चिट्ठामि

18[39] PN omit तां, W चामुडा, O चामुंडां — SU कृतांजलिः प्रणम्य — N adds पठति

19[a] P °भुवणा कोलस्स — WNS omit पुरो — P सुराराण, WN पुराण, O सुरासुर, ST सुरासुराण (T °णं) — W रुहिरसु- रपुरं, N रुहिरसपूअं

19[b] PNO जअदि — N चंडो परमेठ्ठो — T °कपालचसएण

19[1] P प्रविश्योपविश्य च OSTU °श्योपसृत्य — NO omit च

19[2] O कहं अज्ज वि — P निगच्छदि, N आअच्छदि, S णिग्गच्छइ — O सुरंगा° — NO °दुआरेण.

19[3] U omits ततः — W °द्घाटननाटितकेन, NSU सुरंगोद्घाटितकेन, T सुरंगोटितकेन

19[4] TU कर्पू° पुरोवलोक्य — P पणविज्जसि, WO पणमिज्जसि, N पणमिज्जसि

19[5] P उच्चिद. W पुत्ति इच्छियं, N वचिदं, S वच्छे इम, T उदर्इ — P वर — W लह, OT लहेसु. S लहेहि. U लहसु

19[6] N omits — Mss इह — P य्येव, O ज्जेव्व, SU मज्झ, T यज्झ — P उपसरु W उपविस, O उवविससु, SU उवविसीअदु (S उप°), T उवविसहि.

19[7] PNSU omit — W कर्पू° तथा कृत्वा — T omits उपविशति

19[8] PNOSTU omit भैर°, W स्व° भैर° — OS omit स्वगतम्

19[9] O कहं अज्ज — STU ण एदि अज्ज

राज्ञी । परिक्रम्य पुरो ऽवलोक्य च[11] । इअं भअवदी चामुण्डा[12] । प्रणम्यावलोक्य च[13] । इअं कप्पूरमञ्जरी[14] । ता किं णेदं[15] । भैरवानन्दं प्रति[16] । इदं विसवीअदि णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि[17] । ता गेण्हिअ आगमिस्सं[18] ।

भैरवानन्दः । वच्छे एवं करीअदु[19] ।

राज्ञी व्यावृत्य परिक्रामति[20]

भैरवानन्दः । विहस्य स्वगतम्[21] । इअं कप्पूरमञ्जरीठाणं अणेसिदुं गदा[22] । प्रकाशम्[23] । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ सट्ठाणे चिट्ठ[24] । देवीए आगमणे पुणो आगन्तव्वं[25] ।

कर्पूरमञ्जरी तथा करोति[26]

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वि — N णो गच्छदि — P कलावदी देवी

19[11] WT राज्ञी च, S देवी and omits the rest. — TU omit परिक्रम्य — W विलोक्य — P omits च, TU स्व

19[12, 13] O भअवं पणमामि । भैर । चिरं सोअ उववसिदु । देवी.

19[12] P भयं, W भए इयं — P भगवती देवी चा°, W भवदी, SU °वई

19[13] PN प्रविश्यावलोक्य च, STU omit

19[14] P अए इअं, W अध इयं, N इदो इअं, O अए कप्पू° इअं, T इअं अ

19[15] NSTU एदं, O खेदं

19[16] T प्रकाशं भैर° प्रति

19[17] W इय, O भअवं इद — P विणवीय-सि णियभुवणे, O °भवणं — P कदुय विवाहसामग्गियं, N कदुअ वि°, O गदुअ वि°. — WT °सामग्गी, S विआह°. — PW आगद म्हि, O omits, T आदम्हि

19[18] P सतो, WN तदो तं. O omits, SU तं. — PO गेण्हाविअ, N गण्हाविअ, S गाहिअं — ST आअमिस्सं

19[19] PNOT वत्से — SU इदं, T एव्वं — WO कीरदु, S करद, TU किरदु.

19[20] P व्यावृत्ति, S omits.

19[21] TU omit विहस्य.

19[22] P omits इअं. — P कर्पूरमंजरी इति गेहमणेसिदुं, W °मंजरीघरं, SU °जरि-ट्ठाणं — W गदा इति नि.क्रांता

19[23] O प्रकाशं कर्पूरमंजरीं प्रति

19[24] NOT °मजरी — P त्व सुरंगाद्वारेण, N °दुआरेण. O सुरंगादवीर — P य्येव, N जेव्व. O ज्जेव्व, STU omit — P तुरिदपद, N तुरिद पदं, SU तुवरिअ°, T तुरिअ°. — P गदुय, W गदुअ — P पंगणे, W णिअभवणे, T संगणे — P चिट्ठ

19[25] PWS देवी — O आगमणेण, STU आअमणे — O पुणो वि, S इह पुणो वि, TU पुणो इह — W आगतव्वं, STU आअं°, TU °दव्व

19[26] PU omit — W कर्पू° । ठ भअवं आ-णवेदि । इति निष्क्रांता, N कर्पू° हुक्र

राज्ञी । इदं रक्खाघरं[27] । प्रविश्यावलोक्य च स्वगतम्[28] । अए इअं कप्पूरमञ्जरी[29] । सा का वि सारिक्खा दिट्ठा[30] । प्रकाशम्[31] । वच्छे कप्पूरमञ्जरि कीदिसं दे सरीरं[32] । आकार्य[33] । किं भणासि[34] । मह सिरोवेअणा समुप्पण्ण त्ति[35] । स्वगतम्[36] । ता पुणो तहिं गमिस्सं[37] । प्रविश्य पार्श्वान्यवलोक्य[38] । हला सहीओ विवाहोवअरणाइं लहुं गेण्हिअ आअच्छध[39] । इति परिक्रामति[40] ।

प्रविश्य कर्पूरमञ्जरी तदवस्थैव[41]

राज्ञी । पुरो ऽवलोक्य[42] । इअं कप्पूरमञ्जरी[43] ।

भैरवानन्दः । वच्छे विब्भमलेहे आणीदाइं विवाहोवअरणाइं[44] ।

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क्रोदि. O कर्पू॰ । जं भवं आणावेदि त्ति निष्क्रांता

19[27] PNS देवी, O राज्ञी निरूप्य — NST सदं — P रखगेहं, N रक्खागेहं, O रक्खाभवणं

19[28] S omits च. — PWKO omit स्व॰.

19[29] TU omit क्ष्म.

19[30] N omits सा, P adds पुण — P साक्खा, W सारिक्खआ, N सरिक्खा, O रस्सा सारिक्खए, S सारिच्छी, T सरिछि, U सरिच्छी — P पिकिअदा, W अक्खा, K मए पि, O चिट्ठदि

19[31] PWNO omit.

19[32] PN वत्ते. — PNOT ॰मंजरी — N किदिसं, S कीरिसं, TU केरिसं.

19[34] WKSTU भणसि

19[35] K सच्चा मह, TU omit मह. — P सिरोवेणा, W सिरवेअणा N सरीरवेअणा O ॰वेअणा. — PWNO omit समु॰. TU ॰प्पणे. — PWN omit त्ति —

S adds ता खेरं सुप्पोअदु, TU खेरं सुप्पोसद

19[36] P देवी, WO राज्ञी, NU राज्ञी स्व॰, S omits

19[37] TU omit ता. — U पुणो वि

19[38] S omits प्रविश्य; T प्रका॰. — PN पार्श्वतोऽवलोक्य O पार्श्वम॰, STU पश्चादव॰; O adds च

19[39] W देना. — PS omit सहीओ N सुखीओ — P ॰णरणाइं, W ॰णाइ. N ॰करणाइं, S विआहो॰, T ॰होवरणं, U ॰होवअरणं. — P इव WN लहु, STU omit. — W गिण्हअ, SU गण्हिअ — P आगच्छध, W आगछध. K आअध, O आगमिस्सध STU आअच्छह

19[41] P omits प्रविश्य O कर्पू॰ प्रविश्य

19[42] S देवी — PN add च S adds स्व

19[44] P कानयदि. TU विब्भमलेहे SU add किं — WO आणिदाइं. S आणिआइ — P ॰वगरणाइं N ॰वअरणाइं, S विआहो॰ SU ॰णाइ T ॰करणाइं

राज्ञी । अध इं[45] । किं उण घणसारमञ्जरीसमुइदाइं आहरणाइं विसुमरिदाइं[46] । ता पुणो गमिस्सं[47] ।

भैरवानन्दः । एवं भोदु[48] ।

देवी निष्क्रामति नाटितकेन[49]

भैरवानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु[50] ।

कर्पूरमञ्जरी निष्क्रान्ता[51]

राज्ञी । रक्षागृहप्रवेशं नाटयति कर्पूरमञ्जरीं दृष्ट्वा[52] । अए सारिक्खदाए विप्पडिद म्हि[53] । स्वगतम्[54] । झाणविमाणेण णिव्विग्घं परिसप्पिणा तं आणेदि जोईसरो[55] । प्रकाशम्[56] । सहीओ जं जं णिवेदिदं तं गेण्हिअ आअच्छध[57] । चामुण्डायतनप्रवेशनाटितकेन तामवलोक्य[58] । अहो सारिक्खदा[59] ।

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19[45] WNSTU देवी — PNO आणेदाइं, W omits, STU अह इ

19[46] PWO पुण — P °मंजरीए समुच्चिताइं, WNO °समुच्चि°, S °दाइ, T समुच्चिआदं, U °इआइ — PNSU आभरणाइं (SU °इ), T आभलणाइं — P वीसरि°, W वीसरियाइं, SU °दाइ

19[48] STU एवं — PO कीरदु, N करीअदु, STU omit भोदु.

19[49] P omits देवी, WOTU राज्ञी — W निक्रम्य, ST निष्कामणं, U निष्कामं — S नाटयति.

19[50] STU omit पुत्ति — P त च्चेव, W त ज्जेव, N तह ज्जेव, U तह ज्जेव्व, S तुए वि तहि, T तुमं वि तं जेव्व, U तुए वि त चेअ — PWO कीरदु, S गतव, TU करिअदु

19[51] S नायिका पूर्ववदाचरति, TU नायिका निष्क्रांता.

19[52] WOU देवी, N राज्ञी राजा च. S omits — W °गृहे — N नाटयतः. — STU नायिकां दृष्ट्वा — S adds स्व.

19[53] P सारिच्छएण, W सिरिक्खएण, N सारिक्खिएण, STU सारिक्खेण — N विप्पडिद, O विडंबिद, STU विप्पलद्ध

19[54] S omits

19[55] O णिव्विग्घपरिसप्पिणा झाण°, S °विमाणेण, TU °विमाणेण — P णिव्विग्घपरिसप्पिणा, W णिविग्घं परिसरे अप्पणो, N णिविदढ परिसप्पणं, STU णिव्विग्घेण — PO तामाणेदि, W त तमाणेदि, N समाणेदि, S तं आणेइ, TU पुरिसं (T पुरुसं) इत्थिअं वा आणेदि (U °णेइ) — P महाजोगीसरो, W महाजोई, N महाजोओ.

19[56] WNSTU omit

19[57–59] WNSTU omit सहीओ — N ज once only, ST omit, U जो — W णिवेदिदव्वं, ST विवाहोइदाइ (S °इ), U विवाहोइदो — PO त त, W तं लहुअ NST omit — O गेण्हिअ, S

भैरवानन्दः। देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि[60]।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च[61]

भैरवानन्दः। आसणं आसणं महाराअस्स[62]।

सर्वे यथोचितमुपविशन्ति[63]

राजा। एसा सरीरिणी मअरद्धअपालित्तिआ देहन्तरसंठिदा सिङ्गारसवरचावलट्ठी दिवससंचारिणी पुण्णिमाचन्दचन्दिआ[64]। अवि अ गुणगणमाणिक्कमञ्जूसा रदणमई बाउल्लिआ[65]। तधा अ एसा विसारिणी कुसुमणिब्भरा महुलच्छी[66]। किं च[67]।

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गयिहअ, U गयिहआ — P आगदा, W गच्छध, S आअच्छन्ह, T आअच्छ्, U आअंच्छन्ह — W °यतनेय°, N °यननाटितकेन, S चामुंडागृहं प्रविश्य तामव° स्व, TU चामुंडामंटपप्रवेशं नाटयति प्रविश्य कर्पूरमंजरी पूर्ववदास्ते — W तामत्तोव्व. TU राज्ञो तामव°. — W सारकिअदा २ N सरिछअं, SU सारिच्छं, T सरिछ

19[60] P वत्से कलावदि, W देवी — WO उवविसस्सु. — WTU omit वि. — PW आगदो — P य्येव, NO ज्जेव्व, STU एव्व and omit वट्टदि.

19[61] T विदूषकश्च. — O सारंगिका च.

19[62] N omits भैर°. — WNS आसणं once only. — PSTU omit महाराअस्स

19[64] N राजा नायिकां प्रति. TU राजा स्व — WO एसा सा — W कपूरमंजरी सारंकिखया विलासघरणी instead of सरीरिणी — P °द्धयापालिया, W °द्धियपरिद्धिआ, N मअद्धअपालिद्धिआ, O मअरद्धअस्स सव्वाधिआ सत्ती, STU °पालिआ. — P देहतरं सट्टिद, N देहंतरेव सट्ठिआ, STU omit. — P °सवधणुलट्ठी, W °सबर°, N सिंगाररसचावलिट्ठी, O °सवअवावलट्ठी, STU सिंगारसमर°, T °चाप° — N दिअस°, ST दिअह° — P पुणमुदिया, W पुण्णिमाचंद°, NO °अंद°, STU पुण्णचंद°.

19[65] S मन्ने, TU अवि अ मन्ने — P पच्चगुणमाणिक्कमंजूसा, W एसा गुणगणमाणिक्कसुत्तिया, N °गुणगुण°, O °गुणमणि°, S गुणगणाण° — BNOSTU रअण°, P रयणमयी, W मणिकण मणस्स — BPO अंजणस्स सलाआ, W बाउल्लिआ, N अंजणसलाआ, STU पुत्तलिआ.

19[66] P omits — W जधा हु, N जधा अ, O जधा, SU जहा, T omits. — STU omit एसा — B आरण्णकुसुममाणिण्णा, W लावणकुसुमणिब्भरा, N रमणीकुसुमणिउणा, O अरण्णकुसुमणिभ्भणा, STU विसारिणी कुसुमणिब्भरा — O महुलट्ठी

भुवणजअपडाआ रूवरेहा इमीए
जह तह णअणाणं गोअरं जस्स जाइ ।
वसइ मअरकेऊ तस्स चित्ते विचित्ते
वलइअधणुदण्डो पुङ्खिएहिं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्[1] । सच्चं किदं तए आहाणअं[2] । तडं गदाए वि णावाए ण वीससीअदि[3] । ता तुण्हिक्को चिट्ठ[4] ।

राज्ञी । कुरङ्गिकां प्रति[5] । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण सारङ्गिआ वि घणसारमञ्जरीए करेदु[6] ।

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20[a] P °जयपडाया, W भुअणजयपडीया, N °जणवलाआ, O °वडाआ, T °पडाआ — WN रूअ°, STU रूवरेहा.

20[b] BPO जह जह, T तह तह — B गोअरे, N गोरसं — BWNO जादि. P दि

20[c] PSTU णअणणवलणसच्चा (P वयण°, PT °वलण°) पेङ्खिदो तस्स मज्झे. — O वसदि — B मयरधो, W मयरद्धो, N °केतु, O °केदु — N विचित्तो

20[d] W वलइंय°, N वलइद°. — B पुंखेहि, P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंखिदेसू. — PSTU अणंगो, W ससरेहिं

20[1] B जनांतिकं । एकांते, PN जनांतिकेन.

20[2] O वअस्स सच्चं, P सत्थं, T सव्वं — B कंय, PW कदं, O omits, S एदाए गहिदं, U एआए गहिदं — P ते, OSU omit, T तोए — P आहणयं, O आहणअं सुणासु, S आभत्तणं, TU आभरणं, S adds कि तु, TU किं तु

20[3] B तडंगिदाए, PN तडंगदाए, W महाणवतडगदाए, O तडगदाए, ST तणदेए U तणएण — NSTU omit वि — B णोकाए, PW णावाए, N णोआए, O णाविआए, SU विआरेण, T विआए — B वीससदि, WOSU विस्ससीअदि, T विससिअदि

20[4] O omits — S तं — PWNSTU तुण्हीको — P चिट्ठ, STU चिट्ठामि — WO add पियवयस्स (W only) तुमं मअणसरप्पहारजज्जरिद(O °ज्जरिअ°)हिअअं एवं कुक्कुराअंते (O कुक्कुरअंतं) सुणिअ देवी तुह अहिप्पाअं जाणिस्सदि (O जाणिस्सदि । तुण्हिक्कअं चिट्ठ) । भैरवानंदः । वच्छे (W only) पत्तं विवाहमंगलमुहुत्तं ता महाराअस्स किज्जदु जधोचिदं तए पडिवत्तं (W जहोचिदप्पडि°)

20[5] U omits राज्ञी — BO omit कुर° प्रति

20[6] B कुरंगीए, STU omit. — N तुमं — B णेवत्थं, P °निवत्थं, N णेवच्छ, OS विआह° — PWNO कुरु, S कु — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः[7]

भैरवानन्दः । उवज्झाओ हक्कारीअदु[8] ।

राज्ञी । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्झाओ अज्जकविञ्जलो चिट्ठदि[9] । ता करेदु अग्गिआरिअं[10] ।

विदूषकः । एस सज्जो म्हि[11] । भो वअस्स उत्तरीए गण्ठिं दाइस्सं दाव[12] । हत्थेण हत्थं गेण्ह कप्पूरमञ्जरीए[13] ।

राज्ञी चमत्कृत्य सविषादमवलोकयति[14]

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सारंगीया, P सारंगिए. — PNSTU omit वि. — NT करोदु, O कोरदु

20[7] BO इत्युभयोर्विवाह°, PN °वाहकरणं, STU उभे तह इत्युभयोर्विवाहालंकारं (S तहे त्ति उभ°, T °वाहनेपथ्यं) कुरुतः

20[8] WO भैर° वक्के — B उवज्झाय, O उवज्जाओ — B हक्कारियदु, T भक्कारिअदु

20[9] BS omit राज्ञी, TU देवी. — B उपाध्याय आर्यकपिंजलस्तिष्ठति — PWNO read अज्जउत्त एसो वि (O omits) and omit सअल° अज्ज°, S सअलसोत्तिअमोलिमंडणं अज्जउत्तस्स एस, TU एस सअलसोत्तिअमोलिमंडणं अज्जउत्तस्स — P उज्जाउ, O उव्वज्जाओ — PN °कपिंजलओ, STU °कइंजलो, S adds त्ति — T चिट्ठइ.

20[10] P भैरवानंद ता करेदु, O कोरदु, STU करीअदु. — B अग्गारियं, P अग्गिगारियं, N अग्गिआरिअ, STU अग्गिकज्जं

20[11] O विदू° त्वरितमुत्थाय — BPWO omit एस सज्जोम्हि, TU omit एस — S omits म्हि

20[12] ST omit भो वअस्स, U ता वअस्स — N उत्तीरीए. O उत्तरीअयपडस्स, S उत्तरीअ, T उत्तरिअके, U omits उत्त°-दाव — B गठिं, N गंठी, T गंथिं — B दयस्स, N देविस्सं. O दइस्सं, S omits; T बधइामि — N ताव, S omits

20[13] B हस्ते हस्तं गृहाण कर्पूरमंजर्याः, W परिणेदु महाराउ कप्पूरमंजरि इति हस्ते हस्तं ग्राहयति कर्पूरमंजर्याः, O तुमं हत्थेण, T वअस्स हत्थेण, U गहाण हत्थेण — N इत्थं, SU हत्थंगुट्ठं — P गेण्हे, N गेण्हिअ, SU omit, T कप्पूर° गिहाण

20[14] BP इति राज्ञी चमत्कृत्य (P °ता). W राज्ञी इत्याकर्ण्य स्वगतं किं नेदं इति चमत्कृत्य, N इति भन्ता संमुहे इत्यमप्यदि इति संस्कृत्य, O इति चमत्कृत्य कधं भुल्लो हं, S राज्ञी च° सविषादमालो°, TU देवी etc.

भैरवानन्दः । सुट्ठुदरं भुल्लो सि[15]। जदो कप्पूरमञ्जरीए घणसारमञ्जरि त्ति णामन्तरं[16] ।

राजा । करमादाय[17] ।

> जे कण्टआ तिमिसमुद्धफलाण सन्ति
> जे केअईकुसुमगब्भदलावलीसु ।
> फंसेण णूण तुह मज्झ सरीरदिण्णा
> ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमोक्खो का-रीअदु[1]।

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20[15] B omits भैर°, O भैर° तस्य भावमुपलभ्य विदूषकं प्रति, S reads भैर° वच्छे पडिसिद्ध, and then follows a lacuna which a second hand has filled out as in U, TU भैर° । वच्छे कि णु पडिसिद्धावरं विअ पुलोएसि (T विलोएसि) — SU omit सुट्ठु°-सि. — B सुट्ठदरं, W उव्वन्झाअ सुट्ठुदरं, N तुअ सुठ्ठुतरं, T सुट्ठुअरं — P भल्लो, N भौलो, T भता. — W सहि, T सो.

20[16] C आदं, T अदो. — SU कप्पूरमंजरि त्ति — BPSU घणसारमंजरीए, W °मंजर, NO °मंजरी, T omits — B इत्ति. POSTU omit. — B नामधेयांतरं, P किमंतरं, W अवरं नामंतरं, STU णामतरं दवं.

20[17] ST add स्वगतं.

21 B केअइतिउसस्स कंटया ते सुंदरीए करफंसरोमाञ्चावलीणिव्विडदा धुव

21[a] P जे क वि वालतिउसस्स फले वसति. W जे के वि ते तिउसमुद्धफलेसु हुंति, N तिउसमुद्धफले या सति, O तिउसमुद्धफलाण होंति, S तिमिसकधफलाण

21[b] P ये, N ते — PWN °गब्भदला°, O °गुच्छदलावलीसु, SU °लीए

21[c] ST फसेण — P नूह तुह मजुसरीरजाया, W णूण तुह मज्झ सरीरतुल्ला, N तुज्झ पुण मज्झ सरीरतुल्ला, O णूणमिह मज्ज सरीरओभस्स, STU णाण तह (T तुह) मज्झ सरीरदिण्णा

21[d] T ते — PNO सुदरीए — P बहुपुलअंकुराइ, W बहलं पुलअंकुरिल्ला, NSTU बहला (NT या) पुलअकुपली, O पुलआ बहुला पउला

21[1] B भो वयस्स । ता भामरीउ दिज्जउ । हुयवहे लाजा खिप्पउ, P भामरियाउ दिज्जंतु हुयासे लज्जामोक्खं कोरदु W भो वयस्स भामरीउ दिज्जतु हुयवहे लाजा खिपिज्जतु. N भो वअस्स प्पज्जलिअहुअवहभमरीओ दिज्जदु हुअवहे ललाज-

राजा सर्वं तथैव नाटयति[2] । नायिका सलज्जा तिष्ठति[3] । राजा विवाहं निर्वर्त्य सोत्साहं यथार्हं सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे[4] ।

नेपथ्ये[5]

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लोओ किअपद्, O भो वअस्स भामरिओ दिज्जंतु वहूलाजंजलीओ खिप्पहु:, S व-अस्स पज्जलिए हुअवहे आहुदी दिज्जदु । (lacuna) क्खो । सुवरिअपदं दिज्जउ भ-मरोओ, TU वअस्स पज्जलिदे (U °ए) हुववहे आहुदी दिज्जउ (T °दु) करउ लाआमोक्खो । सुवरिअपदं करीअदु सत्तपदो परिक्कमो

21[2-4] B भ्रामर्यां नाटयंति । नायका धूमेन व्यावृतमुखी । राज्ञी सपरिवारा निःक्रांता, P भ्रामर्यां नाटयतः । नायिका धूमेन विमुखी । राज्ञी परिवारा निःक्रांता । राजा सर्वं करोति विवादं निवर्त्य सोत्साहं सर्वानपि यथार्हमभ्यर्च्य विसर्ज्य वा चक्रवर्ती भूत्वा तया सह आसां चक्रे सहर्षां, W भ्रामर्यां नाटयति नायका धूमेन व्यावृत्तमुखी । राज्ञी सपरिवारा नि.क्रांता । सव्वाणं पच्चक्खं परिणीदा कप्पूरमंजरी, N राजा भमणं नाटयति । नायिका धूमेन व्यावृत्तमुखी तिष्ठति । राज्ञी सपरिवारा निःक्रांता, O राजा तथा करोति, S इति परिणयति

21[5]–24 BPW omit — N भैरवा । विवाहे दक्खिणा दिज्जदु आचरिअस्स । राजा । दिज्जदु । वअम्म गामसअं ते दिण्णं । विदू । सुत्थि होदु ति नत्तन्ति । भैरवा । महाराअ कि ते पुणो वि पिअं कुणोमि । राजा जोईस्सर कि अवरं पिअं वट्टदि end of the ms The translation adds यतः कुंतलेश्वरसुताकरस्पर्शस्फारसौख्यविधिवलोकतः स्वर्गः । पालयामि वसुधातलराज्यं चक्रवर्तिपदवीरमणीयम । तथाप्येतद्भवतु तावत् । सार्यां नन्दतु सज्जनानां सकलो वर्गः खलानां पुनर्नित्यं खिद्यतां भवतु ब्राह्मणजन' सत्याशीः सर्वदा । मेघो मुञ्चतु सचितमपि सलिलं सस्योचित भूतले लोको लोभपराङ्मुखो ऽ नुदिवसं धर्मे मति बिभ्रतुं — O भैरव राजानं प्रति किं ते भूओ पिअमुवकरेमि राजा भअवं तुह पसादेण महा लद्धा राज्ञी परिणेदु महाराओ सव्वाणं पच्चक्खं नेपथ्ये वैतालिकः पठति सुहणिवधो भोदु विवाहमहूसवो देवस्स तहा अ मअरहमिव रई सा वासुदेवं व लच्छी हरमिव गिरिपुत्ती साहिलासं पवत्ता सुहभदु सह अ तं चक्कवत्ती पहूदं सिरिरिव किंदवंसा सामरज्जस्स थोआ राजा विवाहं निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु भरदवअणं २ । णिच्चं वट्टदु सज्जणाण मअनो वग्गो खलाणं पुणो णिच्चं खिज्जदु भोदु बंभणजणो सच्चासिट्ठा सव्वदा । मेहो मुंचदु संचिअं पि सलिलं सस्सण्णिअं भूअले लोओ लोहपरम्मुहो णुदिअहं धम्मे मदि पावस दुस्कृतमाश्रित्य स्वामिस्त्वच्चरणारविंदयत' मृगारसंजीविनी लब्धा पंचशरप्रिया ननु मया कर्पूरमञ्जर्यसौ तन्नाभेन च चक्रवर्तिपदवी लोके समासादिता किं किं नेह करोति हंत महतां संदर्शनं जातु

वैतालिकः । सुहाअ भोदु विवाहमहूसवो देवस्स[6]।

जं मुद्धं तिमिसं णवं च पणसं जे पारिभद्दुमा
 जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।
सद्धं तुज्झ कलेवरे गुणगणं लद्धं बला तारिसा
 रोमञ्चा फुडपुट्ठकण्टअमिसा मेल्लन्ति णिब्बुल्लसा ॥ २२ ॥

भैरवानन्दः । अण्णं किं दे पिअं करीअदु[1]।

राजा । इदो वि परं किं पिअं[2]। जदो[3]।

देवी रोसकसाअमाणसवई णो होइ सावक्कए
 लद्धा पुण्णससङ्कमण्डलमुही सिङ्गारसंजीवणी ।
संजाआ अवि चक्कवट्टिपअवी किं अण्णमब्भत्थणं
 सव्वं तुज्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तधा वि इदं भोदु[1]।

भरतवाक्यम्[2]

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21[e] T वैतालिकयोरेकः — SU सुहो. — Mss होदु — After देवस्स T adds सुहोवणदसअलमहो सुरमंडलविरइदसोत्थिवाअणम्मुहलिददसदिसावह विवाहूसवो सउत्तो

22[a] T अ मुत्थ णिवोस — TU अ — S दे पारिभद्द् (lacuna)

22[b] S णो दंडो

22[c] T संते तुज्झ करस्स तं, SU कलेवरे — T लद्ध — K सगे तव करस्य यत् गुणगणं मध्युफलास्ताकृशा

22[d] SU रोमंचफुड॰ T रोमचे फुठपुट — TU मेलति — K रोमाचेरितकंटकमिषात् मेलंति नित्योज्ज्वलाः

22[1] SU पिअं ते (U दे). — T करिअदु

22[2] S इदो परं किं पिअं. — TU किं अण्ण वि

22[3] SU omit, T अदो

23 S omits

23[c] T चक्कवट्टी॰ — TU ॰पदवी — T अण्णमब्भत्थं

23[d] TU भरिदं — TU लंभइ. K लभ्यते

23 S तथापीदमस्तु — T भेर । तहि. U तह — T एदं — TU होदु

अणुदिअहं विप्फुरन्तो मणीसिजणसअलगुणविणासअरो
रिञ्छत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे[1] ।

चतुर्थं जवनिकान्तरम्[2] ।

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24 TU अणुपमगुणं कईणं परिमलमहिअं मुहेसु विअरंति (T विअरदि) कप्पूरमंजरीअं तिभुवणतिलअं पुणो जअइ. — K as S. — S °विअड विप्फु°. — T adds राजा कर्पूरमंजरी इत्तो महोत्सा कोतुकागारं विवेश.

24[1] BS omit; O इति परिक्रम्य निष्क्रांताः सर्वे.

24[2] B इति चतुर्थं, STU इति चतुर्थं. — P WSU यव°.



# Part II

## GLOSSARIAL INDEX

TO THE

## KARPŪRA-MAÑJARĪ

BY

STEN KONOW

# GLOSSARIAL INDEX

**Abbreviations.**—*ts* = tatsama —H. = Hemacandra's Grammatik der Prâkritsprachen (Siddhahemacandram, Adhyâya VIII) mit kritischen und erlanternden Anmerkungen herausgegeben von Richard Pischel Theil I. II. Halle, 1877, 1880 —HD = The Deśînâmamâlâ of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

अ *after anusvāra* च [च] *and*. a, i. $1^{1}$, $3^{1}$, $5^{b}$, $12^{3}$, $17^{1}$, $20^{27}$, $22^{1}$, $23^{b}$, $26^{1}$, $33^{1}$, $34^{d, 33}$; ii. $4^{1}$, $5^{2}$, $6^{c}$, $9^{d}$, $11^{c, 5}$, $23^{d}$, $27^{b, 1}$, $28^{c}$, $30^{c, 1}$, $31^{d, 1}$, $40^{7}$, $46^{b}$, $50^{b}$, iii. $1^{1}$, $3^{d}$, $4^{3, 5}$, $5^{5}$, $6^{1}$, $8^{1, 2}$, $13^{1}$, $14^{1}$, $15^{1}$, $17^{1}$, $18^{1}$, $20^{c}$, $21^{1}$, $22^{b}$, $25^{d, 1}$, $27^{1}$, $31^{1}$, $32^{1}$; iv. $2^{b}$, $6^{1}$, $9^{c}$, $10^{1}$, $18^{33}$, $19^{65, 66}$. ca, i. $1^{c}$, $11^{1}$, $18^{7}$, $19^{d}$, $20^{15, 26, 29, 31}$, $22^{a, b}$, $23^{c, 1}$, $34^{30}$, $35^{c}$, ii. $6^{24, 26}$, $10^{c}$, $23^{d}$, $24^{d}$, $29^{2}$, $47^{b, d}$, iii. $3^{d, 18}$, $5^{a}$, $12^{1}$, $18^{d}$, $19^{b}$, $20^{d}$; iv $3^{1}$, $18^{12, 13, 24}$, $19^{67}$, $22^{a, b}$.

अअं *see* इदम्.

अइ [अयि] *a vocative particle, O, prithee*, ii. $6^{4}$.

अइदीह [अतिदीर्घ] *very long*, i. $21^{d}$.

अए [अये] *a vocative particle, O, ah*, i. $5^{2}$; iv. $19^{29, 53}$.

अंस ts *a shoulder*, iv. $12^{a}$.

अंसुअ [अंशुक] *a garment, cloth*, i. $28^{b}$; iv. $4^{a}$, $10^{a}$.

अंघि [अंह्रि] *a foot*, ii. $47^{a}$.

अकङ्कण [°ण] *without bracelets*, iii. $26^{b}$

अकण्ड [अकाण्ड] *unexpected, sudden*, iv. $18^{9}$.

अकधिद *untold*, *see* कथ्.

अकलिअ *not performed*; *see* कृ

अकालजलद ts. *name of a man*, i. $18^{c}$.

अकुङ्कुम ts. *without saffron*, iii. $26^{a}$.

अकुण्डल ts. *without earrings*, iii $26^{b}$.

अक्खर [°क्षर] *a letter*, i. $20^{14}$, ii. $1^{2}$, $8^{8}$, $10^{6}$.

अखण्ड ts. *unbroken, whole, entire*, iv. $8^{b}$.

अखण्डिद [°त] *unbroken*, i. $16^{3}$.

अगुरु ts. *aloe*, iii. $14^{b}$, $27^{a}$.

अग्ग [अग्र] *first, foremost; front, foremost point*, i. $16^{c}$, $26^{a}$; ii $6^{a}$, $14^{b}$, $20^{a}$, $43^{a}$.

अग्गहत्थ [अग्रहस्त] *forepart of the hand or arm*, i. $4^{c}$.

अग्गिआरिआ [अग्निकारिका] *arranging of the sacred fire*, iv. $20^{10}$.

अग्गिम [अग्रिम] *first*, i. $29^{b}$.

अग्घ [अर्घ्य] *a respectful offering*, i. $4^{d}$.

अघडिअ *not performed*, see घड्.

अङ्क ts. *act of a drama*, i. $6^{b}$.

अङ्कुर ts. *a sprout, shoot, blade*, iv. $21^{d}$.

अङ्ग ts *a body, limb*, i. $13^{b}$, $14^{2}$, $20^{15,16,31}$, $33^{a}$, ii. $10^{c}$, $12^{a}$, $28^{b,c}$, $36^{a}$, $41^{a}$, $42^{b}$, iii. $8^{4}$. $17^{c}$, $19^{a}$, $24^{b}$, $33^{a}$, iv $7^{b}$, $13^{b}$.

अङ्गण [°न] *a place, courtyard*, ii. $47^{d}$; iii. $20^{15}$, iv. $11^{b}$.

अङ्गणा [°ना] *a woman, female*, i. $14^{2}$, $25^{c}$, $36^{d}$; iii. $16^{d}$.

अङ्गुलि ts. *a finger*, i. $36^{c}$.

अचन्दण [°न] *without sandal*, iii. $26^{a}$.

अच्चब्भुद [अत्यद्भुत] *very wonderful, supernatural*, i. $21^{5}$.

अच्चहम [अत्यधम] *exceedingly inferior*, i. $20^{4}$

अच्चुत्तम [अत्युत्तम] *exceedingly superior*, i. $20^{4}$.

अच्छ ts. *clear, transparent*, iii $4^{b}$.

अच्छरिअ [आश्चर्य] *marvellous, wonderful, a wonder*, i $24^{5}$, $25^{13}$; ii. $42^{b}$, iii. $3^{12}$.

अच्छि [अक्षि] *eye*, i. $16^{3}$; ii. $3^{2}$, $27^{a}$, $41^{c}$; iv. $1^{b}$.

अजणिअ *not produced*, see जन्.

अज्ज [अद्य] *to-day*, i $20^{34}$, $34^{25}$; ii. $1^{2}$, $6^{14,23}$, $29^{5}$; iii $8^{4,7}$, $20^{3}$, $24^{b}$; iv. $9^{18}$, $18^{28}$, $19^{2,2}$.

अज्ज [आर्य] *an honorable man, master*, i. $12^{3}$, $20^{5,11,38}$, $34^{1}$; ii. $6^{7}$; iv. $20^{3}$.

अज्जउत्त [आर्यपुत्र] *honorific designation of the husband*, i $19^{5}$, $34^{38}$; iv. $20^{2}$.

अज्झक्ख [अध्यक्ष] *superintendent, head* ajjhakkhikidāo, iv $9^{12}$

अञ्चल ts. *border, end, skirt*, i $26^{c}$, $27^{b}$; iii. $3^{c}$, $22^{2}$.

अञ्जण [°न] *collyrium*, i. $20^{35}$, $26^{a}$; ii $19^{a}$.

अञ्जलि see जलञ्जलि.

°अणा see सुअणा.

अणङ्ग [अन°] *Cupid*, i. $2^{b}$, $33^{d}$; ii. $6^{d}$.

अणङ्गकेली [अन°] *name of a woman*, iv $9^{11}$.

अणङ्गलेहा [अनङ्गलेखा] *name of a woman*, iv. $9^{9}$

अणङ्गसेणा [अनङ्गसेना] *name of a woman*, iv. $9^{8}$.

अणन्तर [अन°] *without interval, immediately adjoining*, i. $12^{2}$; iv $18^{11}$.

अणिल [अनिल] *wind*, i. $16^{4}$, $17^{d}$, $20^{c}$, iii $20^{b}$.

अणुआर [अनु°] *resembling*, iii. $25^{c}$, $28^{d}$.

अणुग्गह [अनुग्रह] *favor*, iv. $23^{d}$.

अणुणअ [अनुनय] *conciliation*, i. $20^{13}$.

अणुदिअह [अनुदिवसम्] *day after day*, iv. $24^{a}$.

अणुबन्ध [अनु°] *continuity, sequence*, iii. $25^{a}$

अणुराअ [अनुराग] *love*, iii. $12^{2}$.

अणुसार [अनु°] *conformity to*, ii $31^{b}$.

अण्ण [अन्य] *other* aṇṇo, i. $20^{28}$; ii. $6^{8}$, $29^{12,13}$, iv $18^{36}$. aṇṇā, i. $4^{5}$ aṇṇam, i. $18^{7}$, $20^{3,31}$; ii $6^{24,28}$, iii. $13^{c}$, $14^{c}$, $16^{c,2}$, iv. $22^{1}$, $23^{c}$. aṇṇam ca, *moreover*, i. $18^{7}$, $20^{31}$. aṇṇeṇa, i. $27^{d}$, iii $19^{c}$ aṇṇe, iv. $2^{1}$. aṇṇā, iv. $13^{a}$, $15^{b}$, $17^{a}$. aṇṇāṇam, i. $1^{b}$.

°अण्ण [कर्ण] *ear*, see आ[अण्ण].

अण्णोण्ण [अन्योन्य] *each other*, iii $9^{2}$, iv. $10^{b}$.

अत्त- [आत्मन्] *self, oneself*. appā, i. $8^{1}$. attāṇaam, iii. $4^{1}$, $8^{1}$. attaṇo, ii. $10^{6}$; iii $20^{b}$.

अत्थ [अर्थ] *object, meaning*, i. 8^a, 20^{7,8}.

अत्थाचल [अस्ता°] *the western mountain behind which the sun is supposed to set*, ii. 50^d.

अत्थाणी [आस्थानी] *an assembly-room*, ii. 3^a.

अदस् *that, yonder*. amunā, i. 26^d

अदिणिउण [अतिनिपुण] *very clever*, ii. 29^{10}.

अदिसंताबि- [अतिसंतापिन्] *very burning, hot*, ii. 41^5.

अदिसिसिर [अतिशिशिर] *very cold*, ii. 41^5.

अद्द [आर्द्र] *wet, moist*, ii. 11^c.

अद्ध [अर्ध] *half, half portion, side*, i. 25^b, 28, ii. 42^{11}.

अद्धणारीसर [अर्धनारीश्वर] *Çiva as half female*, i. 28^1.

अद्धणिद्द [अर्धनिद्र] *half asleep*, ii. 50^a.

अध [अथ] *now, then*, ii. 11^5. adha iṁ [atha kiṁ], *what else, yes, certainly*, i. 4^{17}, 21^6; iv. 19^{45}. adha vā [atha vā] *or, or rather*, i. 18^{10}, 30^2. *Cp* अह.

अन्त ts *end*, i. 14^d; iii. 2^b; iv. 9^{8,9,10,11}.

अन्तर ts. *interior; interval; different, another*, i. 7^b, 12^3, 29^{a,d}, 34^{24}, 35^b; ii. 1^a, iii. 3^b; iv. 18^{27}, 19^{64}, 20^{16}.

अन्तरिद [°त] *gone within, hidden*, ii. 43^{2,12}.

अन्तरेण ts. *without, except*, i. 34^{17,18}; iv. 18^{26}.

अन्तेउर [°पुर] *inner apartments, harem*, i. 34^{36}; ii. 11^3, iv. 9^{13}.

अन्तो [अन्तर्] *internally, within*, iii. 10^b, 12^a.

°अन्द [चन्द्र] *the moon*. muhaanda, ii. 17^b.

अन्दोल- *to swing, wave, shake*. andolia, i. 17^b. andolida, i. 16^3.

अन्दोलण [°न] *swinging*, ii. 35^a, 37^b.

अन्धआर [°कार] *darkness*, iii. 22^8.

अपुव्व [अपूर्व] *not having existed before, quite new, wonderful*, i. 25^4, 34^{25}.

अप्प- *see* अत्त-.

अबला ts. *a woman*, i. 15^a; iv. 7^d.

अब्भत्थणा [अभ्यर्थना] *request*, iv. 23^c.

अब्भुअ [अद्भुत] *wonder*, i. 26^d.

अब्भुट्ठाण [अभ्युत्थान] *rising from a seat in honor of*, iii. 20^{23}.

अमुणा *see* अदस्.

अमोहण [°न] *not bewildering*, iii. 26^c.

अम्बु ts *water*, iii. 4^a.

अम्महे H. 4. 284. *a particle expressing joy*, i. 34^{24}.

अम्मो H. 2. 208. *a particle expressing surprise*, iii. 20^{15}.

अम्हारिस [अस्मादृश] *like me*, iv. 2^2.

°अर [कर] *causing, performing*, i. 15^b, 34^{33}; ii. 28^d, iv. 24^a.

अर्च् *to honor, praise*. accemi, iii. 22^4. accido, i. 34^{33}. accidā, ii. 6^{23,25}.

अलअ [°क] *a curl, lock of hair*, i. 26^a; ii. 20^a.

अलंकार ts. *decoration, ornament*, i. 31^a; ii. 24^2.

अलंकिअ, °किद *see* कृ.

अवअव [°यव] *a limb*, i. 33^c; ii. 48^a.

अवइण्ण *see* तॄ + अव

अवत्था [°स्था] *state, condition*, ii. 8^3, 9^1.

अवदारेदि *see* तॄ + अव

अवन्तिसुन्दरी ts. *name of the wife of Rājaçekhara*, i. 11^b.

अवर [अपर] *another*, iv. 12^a, 18^a.

अवराइद [अपराजित] *name of a poet*, i. 8^3.

अवसर ts. *occasion, turn,* ii. 0[5], 47[4]; iii. 26[2].

अवसाणं [°न] *stopping, end,* iv. 10[b].

अवस्सं [°श्यम्] *necessarily,* iv. 18[14].

अवि [अपि] *and, also; though,* i. 1[1], 3[1], 17[1], 22[1], 26[1], 33[1]; ii. 4[1], 5[2], 27[1], 29[c]; 30[1], 31[1]; iii. 1[1], 6[1], 8[2], 13[1], 14[1], 15[1], 21[1], 25[1], 27[1], 32[1]; iv. 6[1], 9[b], 19[55], 23[c].

अविणीद [°नीत] *immodest, insolent,* iii. 8[1].

अस *to be.* mhi, i. 29[d]; ii. 28[2]; iii. 3[7, 9, 11, 18]; iv. 19[17, 53], 20[11]. si, ii. 6[13], 11[1]; iii. 22[d]; iv. 2[3], 20[15]. atthi, i. 25[4, 5], 34[8]; iii. 9[b], 13[c], 14[d], 16[c]; iv. 9[2, 3], 18[18]. santi, iv. 21[a]. āsi, i. 18[2, 6].

असुर ts. *a demon,* ii. 31[b]; iv. 19[a].

असोअ [°शोक] *a tree with red flowers, Jonesia Açoka,* i. 20[27]; ii. 42[31], 43[a], 46[1], 47[a].

असोसअ [अशोषक] *not drying up, not withering up,* iii. 26[c].

अह [°थ] *then,* ii. 3[d]. *Cp.* अध.

अहं *I.* ahaṁ, i. 13[1], 16[1], 18[1, 6], 20[14, 16, 29, 41], 34[15, 30, 38]; ii. 6[6], 28[4], 32[2], 41[6]; iii. 3[15, 18], 4[1, 4], 34[9]; iv. 7[1], 18[24]. haṁ, iii. 7[d]. maṁ, i. 20[15, 38], 28[3], 32[d], 34[23, 38]; ii. 1[d]; iii. 3[a], 20[17], 34[9]. mae, i. 25[5], 34[25]; ii. 6[14], 8[3], 24[2]; iii. 3[c, 4]; iv. 18[7]. majjha, i. 16[1]; ii. 40[2]; iii. 23[a]; iv. 21[c]. mama, iii. 4[9]. maha, i. 18[5], 19[b], 20[29, 40], 25[d], 30[d], 34[10]; ii. 3[c], 6[20], 8[c], 9[1], 29[12, 21], 42[11]; iii. 24[b]; iv. 19[35]. me, i. 18[2], 20[23, 25], 34[5, 13]; iii. 2[d], 3[d], 16[2], 20[d]; iv. 2[10]. amhe, i. 16[2], 34[57], 36[1]. amhāṇaṁ, i. 4[2], 19[5], 20[30]. no, i. 1[c].

अहह ts. *a particle implying sorrow or surprise, alas,* i. 25[12]; ii. 42[b].

अहिणअ [अभिनय] *acting, gesticulation,* iv. 15[b].

अहिणव [अभिनव] *new, original,* iii. 31[1].

अहिदेवआ [अधिदेवता] *presiding deity,* ii. 48[b].

अहिप्पाअ [अभिप्राय] *intention,* ii. 48[1]; iii. 8[b].

अहिव [अधिप] *a king,* i. 12[b, 8]; iii. 5[2].

अहो ts. *a particle expressing surprise,* i. 29[2]; ii. 29[21], 42[4, 5]; iii. 4[6], 31[1]; iv. 0[3], 9[13], 19[59].

अहोमुह [अधोमुख] *having the face downwards,* ii. 13[b].

आ [आस्] *a particle expressing pain or anger,* i. 18[6], 20[23]; iv. 2[9].

आ *prep., to, until,* iv. 4[a, b]. ākannaṁ [ākarṇam] *up to the ear,* ii. 6[d]. āmūlaṁ, *to the ground,* i. 4[b].

आअड्ढिअ *see* कड्.

आअदण [आयतन] *a sanctuary, altar,* iv. 18[32].

आअर [आदर] *attention, care,* i. 13[c].

आअर [°कर] *see* कुसुमाअर.

आअल्लअ [°ल्लक] HD. 1. 75. *impatience, longing,* ii. 10[5].

आइ [°दि] *first; beginning with,* i. 1[c]; iii. 10[a].

आउह [°युध] *weapon,* iii. 26[c].

आगमण [°न] *coming, return,* iv. 19[25].

आडम्बर ts. *show, display,* ii. 24[b], 32[b], 47[c]; iii. 12[2].

आडम्बरिल्ल H. 2 159. *ostentatious, imposing,* ii. 31[a].

आउत्त H. 2. 138. *applied,* iv. 9[11].

आअण [°नन] *mouth, face,* ii. 1[c], 30[a]; iii. 3[a], 16[a].

आअन्दण [°नन्दन] *pleasing, delighting,* iii. 28[b]

आआवेदि *see* ज्ञा + आ.

आणा [°ज्ञा] *an order, command,* i. 18[d].

आतङ्क ts. *disease, pain,* iv. 7[d]

आदेस [°श] *an order, command,* ii. 42[27, 28].

आप्+प *to get, obtain, arrive.* patto, i 13[d]; iii. 4[b]. pattā, i. 20[b]; ii. 28[c]. pattammi, i. 35[b].

+सम् *to complete, to arrive, come.* samattā, ii. 44[d].

आरम्भ ts. *beginning,* i. 12[8].

आलवाल ts. *a basin or trench for water round the root of a tree,* i. 34[31].

आलिङ्गण [°न] *embracing,* ii. 1[c], 43[a], 44[b].

आली ts. *row, series,* ii. 11[c]; iv. 21[d].

आवली ts. *line, row, range,* i. 4[4], 20[b, 8, 25]; ii. 16[a], 31[a], 32[c]; iii. 26[d]; iv. 2[10], 21[b].

आविल ts. *turbid, greasy,* i. 13[a].

आवेस [°श] *entering into, devotedness, passion,* ii. 1[3].

आसण [°न] *a seat,* i. 21[2], 24[1], 34[4]; iv. 19[62].

आसम [°श्रम] *a hermitage,* i. 17[a].

आसा [°शा] *hope,* ii. 9[d].

आहरण [आभ°] *an ornament,* i. 20[26], 28[a]; iv. 10[a], 14[b], 19[46].

आहा [°भा] *light, appearance,* ii. 41[b].

आहाणअ [°भाणक] *a proverb,* iv. 20[2].

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इ *to go.* ei, iii. 10[b]. edu, ii. 0[3].

+आ *to come.* edi, iv. 19[9]. enti, i. 15[d]. ehi, i. 12[1], 34[3, 22]; iii. 20[5]. enti, ii. 31[d].

इ [किम्] *see* अध इं.

इअ [इति] H. 1. 91. *thus,* i. 9[b]; ii. 22[a], 40[a].

इअं *see* इदम्

इत्थ ts. *thus,* i. 18[c], 33[c]; ii. 41[c].

इदम् *this, that.* aam, ii. 45[2], iv. 18[12]. iaṁ, i. 4[8], 26[d], 35[c]; ii. 29[15]: iv. 18[35], 19[12, 14, 22, 29, 43]. imaṁ, ii. 27[d]; iii. 8[a]. idaṁ, i. 24[1]; ii. 22[1], 28[1]; iii. 20[19]; iv. 2[a], 19[17, 27], 23[1]. imam, ii. 29[c]. imiṇā, i. 12[8], 28[3]; iii. 19[2], 34[b, 9]. assa, i. 10[a]. imāe, i. 34[4]. imīe, ii. 24[c]; iv. 20[a]. imīa, i. 28[b]. ime, i. 4[9]. imā, iv. 14[a]. imāu, iv. 11[a]. imāo, i. 34[32]. imīu, iv. 10[b]. imāṇam, i. 7[b].

इअर [इतर] *another,* i. 4[4].

इदो [इतस्] *hence, this way, further,* ii. 0[3], 41[8]; iv. 10[1], 22[2].

इध [इह] *here,* i. 14[3], 20[27], 25[7]; ii. 29[16], 41[2], iv. 18[33], 19[6]. *Cp.* इह

इन्दआल [इन्द्रजाल] *jugglery,* iii. 20[12, 21].

इन्दजाल *the same,* ii. 44[1]; iii. 12[d].

इन्दीवर ts *a blue lotus,* ii 3[c].

इन्दु ts. *the moon,* ii. 1[c], 29[d], 30[d], 41[b]; iii. 1[c], 32[a].

इव ts. *like, as, as it were,* iii. 20[b], 28[a].

इष् *to wish.* icchāmi, i. 24[5]. icchai, i. 11[b]. icchanti, ii. 28[d]. icchidā, i. 34[35].

+अनु *to search.* aṇṇesiadu, i. 20[39]. aṇṇesiduṁ, iv. 19[22].

+प *to dismiss, send.* pesehi, i. 34[38]. pesedu, iii. 34[9]. pesiaṁ, ii. 7[a]. pesida, ii. 6[17]. pesidā, iv. 9[14], 18[34].

इध ts. *here*, i. 7$^{b}$; ii. 48$^{a}$; iii 13$^{c}$, 16$^{c}$, 17$^{a}$; iv. 2$^{a}$. *Cp.* इह.

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ईक्ष्+उप *to neglect, overlook, disregard.* uvekkhīadi, iii. 20$^{8}$.

+प्र *to see.* pekkhāmi, iii. 20$^{19}$. peccha, i. 14$^{d}$; iii. 32$^{b}$, 34$^{b}$; iv. 10$^{b}$. pekkha, i. 18$^{9}$; ii. 43$^{6}$, 44$^{1}$. pekkhadu, i. 16$^{3}$. pecchantīnaṁ, ii. 30$^{c}$. pekkhidavvāiṁ, iv. 9$^{18}$.

ईदिस [°दृश], *fem.* °sī, *such*, i. 18$^{6}$, 20$^{28, 33}$, 34$^{17}$, ii. 45$^{1}$.

ईस [ईषत्] *slightly*, iii. 23$^{a}$. īsīsa, i. 14$^{b}$; iii. 4$^{9}$. īsīsi°, ii. 1$^{5}$.

ईसर [°श्वर] *see* जोईसर.

ईसारोस [ईर्ष्यारोष] *jealous anger*, i. 4$^{a}$.

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उ ts. *an expletive particle*, iii. 18$^{b}$, 14$^{a, b}$.

उअर [°दर] *the belly*, ii. 1$^{b}$.

उआर [°दार] *noble, exalted*, i. 19$^{8}$.

उइद [°चित] *fit, proper*, i. 4$^{3}$; ii. 10$^{6}$; iv. 19$^{6}$.

उक्कर [°त्कर] *a heap, multitude*, i. 19$^{a}$; iv. 18$^{38}$.

उक्केर H. 1. 58. *the same*, iii. 1$^{d}$.

उक्ख् *to sprinkle, wet, moisten.* ukkhiāṇaṁ, iv 8$^{c}$.

उच्च ts *high, elevated*, ii. 31$^{a}$.

उच्चअ [°य] *a collection, heap*, i. 28$^{a}$; ii. 21$^{a}$; iv. 10$^{a}$.

उच्चोड [√शुद्] *withering*, ii. 10$^{a}$.

उच्छङ्ग [उत्स°] *lap, interior*, ii. 29$^{a}$; iii. 27$^{d}$.

उज्जल [उज्ज्वल] *bright, shining, beautiful*, i. 34$^{d}$, ii. 40$^{a}$, 41$^{a}$, iii. 4$^{b}$, 27$^{a}$.

उज्जाण [°द्यान] *pleasure-garden, park*, ii 6$^{22}$, iii. 22$^{3, 9}$, iv. 18$^{30}$.

उज्जुअं [ऋजुकम्] *directly, straightforwardly*, i. 20$^{4, 20}$.

उज्जोद [उद्द्योत] *light, lustre*, iii. 24$^{3}$, 26$^{1}$.

उडु ts *a star.* udusamaa, *evening*, i. 36$^{b}$.

उड्डामरिअ [°त्र] *terrified*, ii. 29$^{b}$

उण [पुनर्] *again, however*, i. 4$^{3, 16, 19}$, 6$^{b}$, 16$^{2}$, 20$^{9, 14, 25, 30, 41}$, 28$^{5}$, 33$^{b}$, 34$^{32}$; ii. 1$^{c}$, 6$^{24}$, 8$^{3}$, 10$^{6}$, 24$^{3}$, 29$^{4}$, 32$^{3}$, 41$^{8}$, 42$^{14}$, 43$^{6, 11}$, 48$^{3}$, 49$^{2}$, iii. 8$^{3}$, 9$^{1}$, 16$^{3}$, 33$^{b}$, 34$^{3}$; iv. 1$^{b}$, 2$^{2}$, 5$^{1}$, 7$^{1}$, 9$^{12}$, 19$^{16}$. *Cp.* उणो.

उण्णअ [उन्नत] *high, elevated*, iii. 16$^{b}$.

उण्ह [उष्ण] *hot, warm*, ii. 11$^{a}$.

उत्तंस ts. *crest, chaplet*, iii. 29$^{a}$; iv. 7$^{a}$.

उत्तर ts. *northern; accompanied with, consisting chiefly of*, i. 18$^{a}$; iv. 9$^{11}$.

उत्तरफग्गुणी [°फल्गुनी] *the 12th lunar mansion, preceding Hasta, which word means also hand*, i. 20$^{16}$.

उत्तरासाढा [°षाढा] *the 21st lunar mansion, preceding Çravaṇa, which word means also ear*, i. 20$^{31}$.

उत्तरीअ [°य] *an upper garment*, i. 34$^{5}$; iv. 20$^{12}$.

उत्ताण [°न] *stretched out, conceited*, i. 19$^{5}$.

उत्तास [उत्त्रास] *fear, terror*, iii. 7$^{b}$.

उत्ति [उक्ति] *speech, expression*, i. 8$^{b}$, 20$^{1}$, iii. 31$^{1}$.

उत्तुङ्ग ts. *lofty, high, tall*, ii. 29$^{15}$; iii 7$^{c}$.

उत्थम्भण [उत्तम्भन] *raising*, i. 18$^{b}$.

उद्देस [°श] *place, region*, ii. 42$^{26}$.

उप्पत्ति [उत्पत्ति] *birth, origin*, i. 34$^{17}$.

उप्पल [उत्पल] *a blue lotus*, i. 34$^{c}$; iv. 7$^{b}$

उप्पिद *see* ऋ *Caus*

उप्फुल्ल [उत्फु°] *opened, swollen*, i. 20[b].

उव्विव्विर HD. 1. 127. *fem.* °rī, *afflicted, dejected*, ii 9[c].

उब्बुड्डण H 4. 101. *emerging, rising*, ii. 31[d].

उब्भिज्जदि *see* भिद्+उद्.

उमा ts. *name of the wife of Çiva*, i. 24[c].

उम्मत्त [उन्म°] *drunken, mad*, ii. 2[d].

उम्मुक्क *see* मुच्+उद्.

उम्मुद्दिद [उन्मुद्रित] *unsealed, opened*, ii. 47[b].

उम्ह- [उष्मन्] *heat*, iv. 1[a].

उरई [°गी] *a female snake*, i. 20[a].

उल्लस ts. *sport, play; splendor*, ii. 47[b]; iv 22[d].

उल्लासि- [°सिन्] *shining*, i. 28[b].

उवअरण [उपक°] *instrument, means*, iv 9[18], 19[39, 44].

उवआर [उपचा°] *procedure, (remedial) treatment*, ii 41[6], 42[2, 8, 21]; iii. 19[2]

उवज्झाअ [उपाध्याय] *teacher*, i. 9[a]; iv. 20[3, 9].

उवमा [उप°] *resemblance; as last member of a compound, like to*, i. 32[b]; iii 16[b]; iv. 9[d].

उवमाण [उपमान] *comparison*, i. 30[c]

उवरि [उप°] *above, over*, ii 20[b], 33[a]; iii 3[b], iv. 9[12].

उवह H. 2. 211, HD. 1. 98 *see lo*, ii 50[d]

उव्वेल्ल [उद्वेल] H. 4 223. *overflowing*, ii. 1[b].

उहअ [उभय] *both*, ii 18[1], 42[21]; iv 2[1]

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ऊसव [उत्स°] *festival, pleasure*, i. 13[d], 16[3], 18[d], iv 21[6].

ऊसुअ [उत्सुक] *desirous, eagerly expecting*, ii. 40[2].

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ऋ *Caus., to give, offer.* appenti, ii 38[b]. uppiu, ii. 19[b].

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एक्क [एक] *one.* ekka, i. 26[d], iii. 25[d], iv. 1[b], 2[a], 7[d], 9[d] ekko, i. 18[1], 20[41]; ii 6[22], iii. 17[c]. ekkā, i 4[3]. ekkaṁ, i. 25[6], 26[c]. ekkena, i. 24[c], 27[a]; ii. 6[25], iii. 4[5]. ekkassiṁ, i. 20[26]. ekke, iv. 2[1].

एक्कत्थ [एकस्थ] *near*, ii. 8[d].

एक्कमित्त [एकमित्र] *the one or only friend*, ii. 50[c].

एक्कावली [एका°] *a single string of pearls*, i. 20[7]; iii. 5[b], 6[a], 20[3].

एक्केक्कआ [एकैकता] *the being one-by-one.* °āe, *one by one, singly*, iii 5[a].

एक्केक्कम HD. 1. 145. *one another*, iii. 10[c].

एण ts *a black antelope*, ii 21[b].

एणङ्क [एणा°] *the moon*, iii. 28[d].

एणणाहि [°नाभि] *musk*, ii. 7[b].

एण्हि H. 2. 134. *here, now*, i. 14[c], 20[c]; ii 43[1].

एतद् *this, that.* esa, i. 4[10], 28[6]; ii. 27[1]; iv. 3[c], 7[d], 20[11]. eso, i. 4[7], 28[2, 5], 34[24], ii. 6[10, 20], 43[13], 46[1]; iii. 8[3], 20[15], 34[3, 8]; iv 18[3], 20[9]. esā, i 20[2, 18, 40], 28[3], 30[d], 32[c], 34[1, 34]; ii. 6[17], 8[b], 10[2, 3], 41[c, 8], iv. 9[14], 18[14, 20], 19[64, 66] eaṁ, i. 5[a], 11[b], 35[a]; ii. 8[c]. edaṁ, i. 4[11], 5[2], 31[1], 34[5], ii. 6[4], 10[8], 29[8], 41[1], 42[7], 43[2]; iii. 9[1], 12[3], 34[6, 7]; iv. 5[1], 18[8, 10, 27, 34, 35]. edassa, i. 5[6], 28[3, 8]. esī, ii 40[a]. edāe, i 31[1],

33[2], ii 9[1], 10[4] ee, iv. 4[d]. edāim. ii. 8[2]. edāhim, ii. 10[5]. edānam, i. 34[31,33].

एत्तिअ H. 2. 157. *so much, so great*, ii. 6[15].

एत्थ [अत्र] *here*, i. 12[b], 25[5], 34[6]; ii. 8[3], 9[1], 44[d], 47[1,4]; iii 12[h]; iv. 5[1], 18[18]. etthantare, *in the meantime* i. 29[d].

एदावत्थ [एतदवस्थ] *being in that condition*, i 34[38].

एमेअ [एवमेव] H. 1. 271. *just so*, ii. 49[a], iii 9[b].

एरिस [ईदृश] *such*, iii. 21[b].

एवं ts. *thus, so*, i. 18[12], 20[15,17,28,30]; ii. 6[7], 40[4], 50[5]; iii. 3[2], 8[6], 16[1]; iv. 4[1], 18[15], 19[19,48].

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ओट्ठ [°ष्ठ] *lip*, i 13[a]; ii. 41[a].

ओहडिअ *see* हृ+अव.

ओलग्गाविआ HD. 1. 164. *a female servant*, ii. 9[1], 28[4].

ओल्ल [आर्द्र] H. 1. 82. *wet, moistened, juicy, fresh, new*, i. 28[b]; iii. 1[b]; iv. 4[a], 7[b].

ओसह [औषध] *a medicament*, iv. 6[d].

कअली [कद°] *the plantain tree*, ii. 14[b]; iv. 18[7].

कइ [°वि] *a poet*, i. 1[a], 4[19], 5[5], 6[2], 8[3], 9[a], 10[a], 20[2].

कइत्तण [कवित्व] *poetry, office of poet*, i. 19[5], 20[6,18], ii. 10[2].

कइन्द [कवीन्द्र] *a king of poets, a honorific epithet of a poet*, i. 11[a].

कइराअ [कविराज] *the same*, i. 9[a].

कउ [क्रतु] *a sacrifice*, i 24[b].

कक्कस [कर्कश] *hard, rough, merciless*, i. 20[43]

कङ्कण ts *a bracelet*, i. 18[10].

कङ्केल्ली ts HD. 2 12 *the Açoka tree*, i. 17[c].

कच्च [काच] *glass, crystal*, i. 20[27].

कज्ज [कार्य] *work, affair, business*, ii. 6[8], 28[4], 29[1,4,8,12]. kim kajjam, *what is the use of*, ii. 28[a]; iii. 1[a], 12[2], 19[c].

कज्जल ts *lampblack, used as a collyrium*, i. 20[7]; ii. 23[a], 41[b], 46[a], iii. 33[b], iv. 14[a].

कञ्चण [काञ्चन] *gold*, i. 32[a]; ii. 12[b]; iii. 1[b].

कञ्चणचन्द [काञ्चन°] *name of a bard*, i. 16[2]; iii. 26[1].

कञ्चणमाला [काञ्चन°] *name of a woman*, iv. 9[10].

कञ्चणसेल [काञ्चनशैल] *mount Meru*, ii. 15[b].

कञ्ची [काञ्ची] *name of a town in Southern India, Conjevaram* i. 15[a].

कञ्ची [काञ्ची] *a girdle*, i. 34[a]; ii. 15[a], 23[c], 34[b], iii. 18[a].

कञ्चुलिआ [°का] *a bodice*, i 20[7].

कञ्जिअ [काञ्जिक] *sour gruel*, ii. 29[11].

कड्+प्र *to show, display, manifest*. paadei, iii 12[c], 17[d]

कडक्ख [कटाक्ष] *a glance, a side-long look*, i 29[a], iv. 24[b].

कडिल्ल HD. 2 52 *a cloth girt round the loins*, i 27[d].

कडिसुत्तअ [कटिसूत्र] *a girdle*, i. 20[9].

कड्ढ *see* कृष्

कण ts *a drop*. iv 8[c].

कणअ [कनक] *gold*, i. 20[9]; iii 22[b]; iv. 9[12].

कणक्कणिअ [क्वणक्वणित] *tinkling*. ii 32[5].

कणिट्ठ [°निष्ठ] *youngest*, ii. 6$^{34}$.

कण्टअ [°क] *a thorn, prickle, sting*, iii. 24$^{a}$; iv. 21$^{a}$, 22$^{d}$.

कण्ठ ts *the throat*, i. 16$^{3}$, 20$^{27}$; ii. 1$^{b}$, 2$^{a}$, 17$^{a}$, iii 2$^{c}$, 6$^{b}$, 20$^{7}$; iv. 17$^{a}$.

कण्ड [का°] *an arrow*, i. 16$^{3}$; iii. 18$^{d}$.

कण्डारेद् *to excavate; carve, sculpture.* °riūna, iii 17$^{d}$. *According to O* = utkīrya. *Cp Marāṭhī*, kaṁdāranem

कण्ण [°र्ण] *ear*, i 20$^{40}$, 32$^{b}$; ii. 27$^{a}$, iii. 20$^{2}$

कण्णउज्ज [कान्यकुब्ज] *name of a city, Kanouj*, iii. 5$^{2}$.

कण्णऊर [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14$^{2}$.

कण्णा [कन्या] *a young girl*, i. 25$^{6}$.

कण्णाडी [कर्णाटी] *a Karnāta woman*, i. 15$^{c}$.

कण्णुप्पल [कर्णोत्पल] *an ear-lotus*, i. 34$^{c}$.

कत्थूरिआ [कस्तूरिका] *musk*, i. 18$^{18}$, 34$^{39}$.

कध् *to tell, say.* kadhemi, i. 32$^{4}$; iv. 9$^{5}$. kadhehi, ii. 11$^{2}$. kadhedu, iii 2$^{3}$. kadhesu, iii. 16$^{9}$, iv. 18$^{9}$. kahijjau, i 5$^{a}$. kadhīadu, i. 34$^{7}$; iii 3$^{6}$. kadhido, ii. 41$^{9}$, 50$^{2}$. akadhidā, i. 28$^{4}$. kadhidaṁ, i 5$^{7}$.

कधं [कथम्] *how, why*, i. 18$^{15}$, 30$^{1}$, ii. 1$^{2}$, 6$^{15, 21}$, 11$^{6}$, 40$^{2}$; iii. 10$^{1}$, 22$^{4}$; iv. 2$^{1}$. *Cp* कहं

कन्तारत्तण *wretchedness, imbecility* (*K*, kārpanya), i 19$^{2}$, 20$^{7}$.

कन्ति [का°] *loveliness beauty*, ii. 27$^{b}$, 30$^{b}$.

कन्द ts *a root, bulb, garlic*, iii 28$^{c}$, 29$^{b}$.

कन्दप्प [°र्प] *Cupid*, i. 16$^{3}$; ii. 40$^{b}$, 41$^{d}$; iii 28$^{c}$

कन्दप्पकेली [°र्पकेली] *name of a woman*, iv 9$^{11}$.

कन्दलिद [°त] *richly or suddenly produced*, i. 16$^{3}$.

कन्दलिल्ल H 2. 159 *shooting, sprouting*, iii 28$^{c}$.

कन्दली *the plantain tree; a new shoot, sprig*, ii 14$^{b}$; iii 20$^{a}$; iv. 7$^{c}$.

कन्दोट्ट HD. 2. 9. *a blue lotus*, iii. 3$^{b}$.

कप्पन्त [°ल्पान्त] *end of the world, universal destruction*, iv. 19$^{a}$.

कप्पूर [°र्पूर] *camphor*, i. 17$^{b}$, 29$^{c}$, 34$^{39}$; iii. 28$^{a}$, iv. 5$^{c}$.

कप्पूरमञ्जरी [कर्पूर°] *name of the heroine of our play*, i. 34$^{20, 34}$; ii. 6$^{34}$, 28$^{3}$, 29$^{6,7}$, 40$^{3}$, 42$^{15,17}$; iii. 8$^{4}$, 20$^{23}$, 22$^{1}$, 31$^{1}$; iv. 9$^{6}$, 19$^{2, 14, 22, 24, 29, 32, 43, 50}$, 20$^{13, 16}$.

कम [क्र°] *succession, regular course, manner*, iii 4$^{b}$, 5$^{b}$, 25$^{d}$; iv. 3$^{c}$.

कमल ts. *a lotus*, ii. 11$^{d}$, 16$^{a}$, 50$^{a}$; iv. 22$^{b}$.

कमला ts. *a name of Lakṣmī*, iv. 24$^{b}$.

कम्पि- [°म्पिन्] *shaking, agitating*, i. 17$^{c}$.

कम्म- [°र्मन्] *action, performance*, iv. 16$^{b}$

कम्मण [कार्मण] *magic, witchcraft*, ii. 26$^{b}$.

कर ts. *hand; ray, beam*, ii. 16$^{a}$, 42$^{a}$; iii. 20$^{c}$, 24$^{b}$, 25$^{c}$.

करण्ड ts. *a box*, iv. 9$^{10}$.

करण ts *doing, making*, ii. 6$^{15}$; iv. 16$^{b}$.

करण्डिआ [°का] *a small box*, iii. 5$^{2}$.

करवाल ts. *a sword*, iv. 9$^{8}$,

कराल ts *gaping; terrible*; *fem. a terrible form of Durgā*, i. 18$^{8}$, 20$^{28}$; iv. 16$^{a}$.

करालिअ [°त] *made terrible*, iv. 2$^{b}$.

करि- [°रिन्] *an elephant*, ii 6$^{10}$.

कल् *to hold. do, notice.* akalia, i. 2$^{a}$. kalida, iv 9$^{10}$

कलकण्ठ- [°कण्ठ] *the cuckoo*, i 16$^{3}$.

कलङ्क ts. *stain, fault*, iii. $10^{a}$.

कलणा [°ना] *doing, putting on*, iii. $28^{c}$, iv. $4^{a}$.

कलम ts. *rice*, i. $19^{a}$.

कलम्ब ts. *the Kadamba tree*, iii. $24^{a}$

कलस [°श] *a water-pot*. thaṇakalasa, *a breast like a water-pot*, ii. $24^{b}$; iii. $7^{d}$. thaṇakalasinī, *a woman having such breasts*, ii $23^{b}$.

कलहंस ts. *a swan*, iii. $23^{b}$.

कला ts. 1. *a small part, a digit of the moon*, i. $4^{b}$, ii. $10^{c}$, $46^{a}$; iii. $25^{d}$. 2. *any practical art*, ii. $27^{c}$.

कलिआ [°का] *a flower, bud*, ii. $27^{a}$; iii. $1^{a}$.

कलिङ्गसेणा [°ना] *name of a woman*, iv. $9^{q}$.

कलेवर ts *body*, iv. $22^{c}$.

कल्लोलवदी [°ती] *name of a woman*, iv. $9^{12}$.

कल्लोलिणी [°नी] *a river*, ii. $3^{a}$.

कवलण [°न] *eating, swallowing*, i. $20^{b}$.

कवलिअ [°त] *eaten, chewed*, iii. $2^{b}$.

कवाल [°पाल] *the skull*, iv. $19^{b}$.

कविञ्जल [कपि°] *name of the Vidūṣaka*, i $20^{4, 36, 43}$, $34^{1}$; ii. $27^{1}$, $29^{1}$; iv. $20^{9}$

कवोल [°पोल] *the cheek*, i. $32^{b}$; iii $33^{b}$.

कव्व [काव्य] *a poem, poetry, a Kāvya*, i. $1^{d}$, $8^{b}$, $19^{6, 7}$, $20^{4, 6}$; ii $4^{c}$

कस् *to rub, test, try*. kasīadi, i. $18^{18}$.

कस + वि *to open, bloom*. viasanti, ii. $43^{b}$.

कसवट्टिआ [कषपट्टिका] *a touch-stone*, i. $18^{18}$, $19^{7}$.

कसाअ [कषाय] *red, affected*, iv. $23^{a}$.

कहं [कथम्] *how*, iv. $1^{a}$, $3^{d}$. kahaṁ pi [kathamapi] *somehow, in any way*, ii $39^{a}$, iii $32^{a}$. *Cp.* कधं.

कहिं H 3 60. *where*. i $35^{b}$, ii $42^{12}$, $43^{8}$. kahiṁ pi, *somewhere, anywhere*, i. $24^{5}$, $25^{4}$.

काअ [°य] *body*, iv. $14^{a}$.

काण ts. *one-eyed*, i. $20^{7}$.

काणण [°नन] *a forest, park*, ii. $22^{b}$.

काम ts. *love, Cupid*, ii. $5^{b}$; iv. $2^{d}$, $7^{c}$.

कामं ts. *well, forsooth*, iii. $19^{2}$.

कामरूव [°प] *Assam*, i. $14^{2}$.

कामसेणा [°ना] *name of a woman*, iv. $9^{4}$.

कामिणी [°नी] *a loving, beautiful woman*, i. $33^{a}$, ii. $43^{b}$, $48^{a}$, iii. $18^{c}$; iv. $6^{c}$.

कार ts. (*at the end of comp.*) *author*, i. $8^{3}$.

कारण ts. *reason, cause*, ii. $27^{d}$, $42^{14}$, $47^{1}$, iii. $1^{d}$, $9^{b}$.

कारामन्दिर ts. *a prison-house, jail*, iv. $9^{8}$.

कारि- [°रिन्] *doing, causing*, ii. $10^{a}$.

काल ts. *time; death, the destroying god*, i. $8^{3}$, ii. $6^{8}$, $28^{d}$, $41^{3}$, $50^{2}$, iii. $4^{3}$, iv. $2^{b}$, $19^{a}$.

काल ts *black*, iv. $14^{a}$, $18^{b}$.

कालक्खरिअ [°लाक्षरिक] *a scholar*, i. $18^{1}$.

कालन्तर [°लान्तर] *opportunity*, i. $35^{b}$.

काली ts. *a name of Durgā*, iv. $19^{b}$.

काश् + प्र *to appear, become manifest*. paāsai, iii. $11^{d}$.

किआ [क्रिया] *performance, a religious rite*, i. $24^{b}$.

किइ [कृति] *work, composition*, i. $11^{b}$.

किंसुअ [°शुक] *a tree, Butea frondosa, having red blossoms*, i. $16^{c}$.

किंकरी ts. *a female servant*, i. $36^{b}$.

किङ्किणी ts. *a bell*, i. $20^{9}$; ii. $32^{b}$, $34^{b}$; iv. $17^{a}$.

कित्ति [कीर्ति] *fame*, ii. $35^{b}$.

कित्तिम [कृत्रिम] *artificial*, ii $28^{a}$

किम *the interrogative pronoun, who, what, which; with* vi, pi, *it is indefinite, some one, a certain. The neuter* kim *is used with instr. in the sense, what is the use of?* kim *is used also as an interrogative particle.* kim ca, *moreover, further.* ko, i. $4^{19}$, $5^{a, b}$, $16^{1}$, $20^{39}$, $28^{2}$, $35^{b}$, ii. $23^{c}$, $27^{c}$, $29^{12, 13}$, $47^{4}$; iii. $15^{c}$. kā, i. $4^{6}$, $16^{1}$, $20^{12}$, $33^{c}$, $34^{1, 8}$; ii. $25^{b}$, $27^{d}$; iii. $1^{b}$; iv. $9^{2}$, $6^{a}$, $19^{30}$. kiṁ, i. $1^{c}$, $4^{2, 12, 16}$, $6^{b, 2}$, $8^{1}$, $11^{1}$, $16^{2}$, $18^{6, 10, 12, 16}$, $19^{d, 6}$, $20^{2, 4, 20}$, $21^{3, 5}$, $22^{a}$, $23^{1}$, $24^{4}$, $25^{1}$, $28^{8}$, $34^{c}$, $35^{c}$; ii $6^{16}$. $10^{c, 3, 6}$, $11^{3, 4}$, $16^{b}$, $24^{4}$, $28^{a, d}$, $29^{c, 4}$, $41^{8}$, $42^{7, 12, 14, 15, 16, 17, 32}$, $43^{11}$, $47^{1}$, $48^{2}$; iii. $1^{a, d}$, $2^{1}$, $8^{4, 5}$, $9^{1}$, $12^{1, 2}$, $13^{a, b, c}$, $14^{a, b, c}$, $16^{a, b, c, 2}$, $19^{c}$, $20^{3, 15, 16, 17}$, $34^{a, 8}$; iv. $2^{4, 6}$, $3^{1}$, $4^{c}$, $9^{14}$, $18^{8, 20}$, $19^{15, 34, 48, 67}$, $22^{b, 1, 2}$, $23^{c}$. kaṁ, ii. $11^{2}$. kena, i. $10^{1}$. kassa, i. $23^{d}$, $27^{c}$; ii. $32^{d}$, $40^{b}$, $42^{9}$; iii. $8^{2}$, $9^{a}$; iv. $6^{d}$. kie, iii. $9^{a}$. ke ii. $42^{30}$.

किरण ts. *a ray, beam,* ii. $29^{d}$, $50^{c}$; iii $26^{d}$.

किराद [°त] *a Kirāta; a dwarf,* iii. $34^{8}$

किल ts *certainly, I think,* ii. $8^{b}$.

किलकिल- *to sound, jubilate, laugh.* °lai, ii. $34^{b}$

किलम्मइ *see* क्लम्.

किसलअ [°य] *a young and tender shoot,* ii. $42^{a}$.

कीदिस [°दृश] *of what kind,* i. $20^{86}$; ii. $42^{28}$; iii. $3^{6}$, $9^{3}$; iv. $19^{32}$.

कीस H. 3. 68. *why,* ii. $42^{26}$.

कुग्गाम [°ग्राम] *a petty village or hamlet,* i. $18^{18}$.

कुङ्कुम ts. *saffron,* i. $13^{c}$, $16^{a}$; ii. $8^{a}$, $12^{a}$ iii $14^{b}$, $15^{d}$, $20^{3}$.

कुच्च [कूर्च] *beard,* i. $20^{40}$.

कुज्ज [°ब्ज] *humpbacked, crooked,* iii. $34^{8}$.

कुट्टिणी [°नी] ts. *a bawd,* i. $18^{6}$, $34^{34}$.

कुडिल [°टिल] *crooked, curled,* ii. $20^{a}$

कुडुम्ब [°टुम्ब] *family, household, relationship,* i. $4^{12}$, $34^{31}$.

कुण्डल ts. *an ear-ring,* ii. $18^{a}$.

कुण्डलिअ [°त] *bowed, bent,* ii. $6^{d}$.

कुन्त ts. *a lance,* iv. $9^{10}$.

कुन्तल ts. *the hair of the head,* ii. $41^{b}$.

कुन्तल ts. *name of a country,* i. $12^{b}$, $34^{8}$. kuntalī, *a Kuntala woman,* i $15^{c}$.

कुन्दमाला ts. *name of a woman,* iv $9^{10}$.

कुप *to be angry.* kuppadi, ii. $47^{3}$. kuppa, i $20^{6, 11}$.

कुप्पासअ [कूर्पासक] *a sort of bodice,* i. $13^{b}$.

कुमरी [°मारी] *a girl,* ii $22^{a}$, iii. $17^{c}$.

कुमारत्तण [°त्व] *childhood, the age from 10 to 12,* iii. $16^{2}$.

कुम्भ ts. *a pitcher, water-pot, jar,* ii. $44^{a}$.

कुम्भण्ड [°ष्माण्ड] *a white gourd,* iv. $18^{6}$

कुम्भुब्भव [°म्भोद्भव] *an epithet of Agastya,* i $17^{a}$

कुरङ्गच्छी [°ङ्गाक्षी] *a deer-eyed woman,* ii. $3^{2}$.

कुरङ्गिआ [°का] *name of a woman, the confidential servant of Karpūramañjarī,* iii $19^{3}$, iv $20^{c}$.

कुरल ts. *a lock of hair,* i. $15^{c}$

कुरवअ [°क] *a species of amaranth* ii. $42^{31}$, $43^{a, 13}$, $44^{a}$, $45^{a}$.

कुक्कुराअ- *to croon, grumble, growl.* °rāanto, iii. 2[1]. °rāanti, i. 18[15].

कुल ts. *family, herd, collection,* i. 11[a], 17[c], 19[7], ii. 2[d], 44[d].

कुलमग्ग [°मार्ग] *the doctrine and practices of left-hand Çāktas,* i. 22[b].

कुल्ला [°ल्या] *a river, stream,* ii. 10[d].

कुवलअ [°य] *the blue water-lily,* ii. 19[b], 38[b], 42[a].

कुसल [°शल] *skilful, clever,* i. 1[d].

कुसीलव [°शीलव] *an actor,* i. 4[3].

कुसुम ts. *a flower,* i. 4[4], 16[b]; ii. 6[19, 21], 7[a], 21[a], 44[c], 45[b]; iii. 1[d], 22[c], 24[a]; iv. 18[36], 19[46], 21[b], 22[b].

कुसुमसर [°शर] *Cupid,* iii. 7[b]; iv. 2[a].

कुसुमाअर [°कर] *the spring,* ii. 1[5].

कुसुमाउह [°युध] *Cupid,* ii. 35[b].

कुहर ts. *a cavity,* ii 30[b]; iii. 20[7].

कूर ts. *food, boiled rice,* i. 19[a].

कृ *to make, do, prepare. Caus., to cause to do.* kuṇai, ii. 31[c]; iv. 8[d]. karedi, i. 20[33]; iv. 18[36]. kuṇanti, i. 14[b], iv. 14[b], 15[b]. karissaṁ, ii. 10[6], 43[2]; iv. 2[4]. kuṇa, iv. 20[6]. karedu, iv. 20[6, 10]. kuṇanto, ii. 50[a] kuṇantā, i. 15[c], iii. 28[c]. kuṇantāṇā, ii. 46[b]. kādum, ii 6[14]. kāūna, ii. 8[a]. kadua, ii. 8[3], iii. 5[2]; iv. 9[7], 18[11], 19[17]. kijjai, ii. 27[c]; iii. 15[c]. karīadi, i. 20[28]. kijjau, iii 1[a]. karīadu, i. 20[40], 25[1]; ii. 43[10], 50[5], iv. 19[19, 50], 21[1], 22[1]. kaa, iv. 17[a]. kida, ii. 6[15]. kao, iii. 32[b]. kido, ii. 9[1]; iv. 18[28]. kaaṁ, ii. 47[b]. kidaṁ, i. 19[4]; ii. 6[24], 11[3, 4], 47[1]; iii. 30[2]; iv. 20[2]. kaè, ii. 10[d]. kide, ii. 42[8, 10, 13]. kidāo, iv. 9[2] kaāī, ii. 19[a]. karaṇijjaṁ, i. 12[2]. kādavvā, i. 34[35]. kādavvam, i. 24[4]; ii. 29[2]. kārio, ii. 15[b]. kāridaṁ, iv. 18[30].

+अलम् *to decorate.* °kiaṁ, i. 33[a]. °kidā, ii. 24[2].

कड्ढ् *to draw, drag away, bend.* kaḍḍhijjai, ii. 29[b]. kaḍḍhia, i. 32[c]. kaddhidāo, iii. 4[3].

+आ *to draw, pull, snatch.* āaḍḍhia, i. 29[b].

कॄ *to spread, scatter.* kirai, iii. 20[b]. kirantā, iii 28[b].

केअअ *fem.* केअई [°तक] *name of a plant,* i. 29[b]; ii. 7[a]; iv. 21[b], 22[b]

केआरिआ [°दारिका] *a meadow,* iii. 20[3].

केअई [°तकी] *name of a plant,* ii 6[19, 20, 21, 22].

केलि ts. *play, sport, amorous sport,* i. 24[d], 26[c], iii. 20[3], 23[b], 31[b], iv. 2[6], 9[11].

केलिआर [°कार] *causing pastime,* i. 14[2].

केलिकाणण [°नन] *a pleasure-park,* ii. 22[b].

केलिभवण [°न] *a pleasure-house,* iv. 19[a].

केलिवदी [°ती] *name of a woman,* iv. 9[12].

केलिविमाण [°न] *a pleasure-palace,* iv. 9[18].

केलिसअण [°शयन] *a pleasure-couch,* iii. 27[c].

केलिसेज्जा [°शय्या] *the same,* iii. 3[a].

केवलं ts. *only,* i. 6[b], 24[c]; ii. 28[2].

केस [°श] *hair,* i. 26[b].

केसर ts. *the filament of a flower, fibre; the Bakula tree,* iii 1[d], 24[a], 25[c].

कोअण्ड [°दण्ड] *a bow,* i. 16[3]; iii. 30[b].

कोइल [°किल] *the cuckoo,* i. 18[c]; iii. 31[b].

कोउहल्ल [कौतूहल] *desire, curiosity,* ii. 38[a]; iv. 18[a].

कोऊहल *the same*, ii. $49^{a}$.

कोडि [°टि] *ten millions*, iii. $5^{b,\,3}$.

कोड्ड HD. 2. 33. *desire, curiosity*, ii. $37^{b}$; iii. $3^{c}$.

कोदुअघर [कौतुकगृह] *a pleasure-house*, iv. $18^{32}$.

कोमल ts. *tender, soft*, ii. $10^{c}$; iii. $33^{a}$.

कोल [कौ°] *belonging to the left-hand Çāktas*, i $23^{d}$.

कोलाहल ts. *a loud and confused noise*, iii. $34^{3}$.

कोस [°ष] *membrum virile*, i. $20^{26}$.

क्खु, हु, *after* ā *and anusvāra* खु [खलु] *indeed, methinks.* kkhu, i. $20^{43}$; iv. $2^{4}$. hu, i. $4^{8}$, $20^{38}$, $34^{b,\,17,\,18}$; ii. $42^{a,\,b}$, $48^{b}$; iii $9^{b}$; iv. $2^{a}$, $18^{86}$. khu, i. $5^{2}$, ii $0^{5}$, $6^{6}$, $10^{2}$; iii. $3^{d}$.

क्रम् *intens. Caus., to cause to go.* caṅkamio, ii. $18^{b}$.

+अति *to pass.* adikkanta, iv. $18^{11}$.

+आ *to attack, subdue.* akkanta, i. $14^{2}$.

+निस् *to go away, to leave.* ṇikkamamha, iii. $22^{9}$.

क्री *to buy.* kiṇido, iii. $4^{5}$. kiṇidā, i. $34^{16}$.

+वि *to sell.* vikkiṇīadi, i. $18^{18}$. vikkiṇidā, iii. $5^{5}$.

क्लम् *to be tired out, exhausted.* kilammāmi, iii. $19^{2}$. kilammantī, iii $20^{3}$. kilanto, iii $8^{1}$.

क्वथ् *to boil.* kadhia, ii. $6^{b}$. kadhida, iii. $20^{3}$.

क्षल्+प्र *Caus., to wash, wipe away.* pakkhālido, iii $3^{9}$.

क्षिप् *to throw, cast* khivanti, iv. $13^{a}$

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खअ [क्षत] *hurt, torn, broken; a wound*, i $28^{a}$; ii. $11^{b}$.

खग्ग [°ड्ग] *a sword*, iv. $9^{11}$.

खञ्ज् *to limp, halt* khañjia, i. $21^{c}$.

खडक्किआ HD. 2. 71. *a side-door, back-door*, iii $20^{11}$.

खडिआ [°टिका] *chalk*, iii. $33^{a}$.

खण [क्षण] *an instant, moment*, ii. $3^{2}$, $40^{3}$, $41^{6}$, $47^{d}$, iv $9^{b}$, $18^{32}$.

खण्ड- *to break, cut, crush.* khaṇḍissaṁ, i $20^{16}$. khaṇḍijjai, iv. $3^{d}$. khaṇḍaanta, i. $15^{b}$.

खण्ड ts. *a piece, part*, i. $23^{c}$.

खण्डणा [°ना] *breaking, cutting, frustrating*, ii. $27^{d}$, iv. $3^{b}$.

खलखण्ड *a kind of cake? jest, joke?* (*K*, kalikhaṇḍa apūpaviçeṣaḥ, *N*, deçyāṁ khaḍikhaṇḍaçabdaḥ krīḍāvācakaḥ), i. $34^{15}$.

खाद् *to eat.* khajjae, i. $23^{b}$.

खाम [क्षाम] *thin, emaciated*, ii. $6^{10}$.

खार [क्षार] *salt*, ii $11^{b}$.

खिण्ण [°न्न] *afflicted, tired*, i. $20^{a}$.

खिवइ *see* क्षिप्.

खु *see* क्खु

खुट्ट H. 4. 116. *to fall short*, ii. $4^{a}$.

खुर [क्षुर] *a razor*, iv. $3^{d}$.

खेल्ल *to play, move to and fro.* khelanti, iv. $11^{b}$.

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गअण [गगन] *the sky*, ii. $30^{b}$, $47^{d}$, iii $20^{15}$.

गङ्गा ts *the Ganges*, i $4^{a}$, iii $3^{9}$.

गण ts *a flock, multitude; certain demi-gods who are the attendants of Çiva*, i $25^{c}$, $33^{a}$, ii $28^{c}$, iv. $19^{65}$, $22^{c}$.

गणण [°न] *counting*, ii. 37$^{b}$.

गणणा [°ना] *regard*. kā g., *what need we say of*, iii. 1$^{b}$.

गण्ठि [ग्रन्थि] *a knot, tie*, i. 15$^{d}$, 20$^{43}$; iii. 9$^{a,2}$; iv. 20$^{12}$.

गण्ठिपण्ण [ग्रन्थिपर्ण] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20$^{5}$.

गण्ड ts. *the cheek*, i. 15$^{a}$, 16$^{a}$; ii. 37$^{a}$, iii 34$^{b}$.

गण्डूस [°ष] *a mouthful, handful*, iii. 20$^{2}$.

गत्त [गात्र] *a limb, body*, ii. 27$^{b}$, iii. 22$^{1}$.

गन्ध ts *smell, odor*, ii. 6$^{19}$.

गन्धतेल्ल [°तैल] *a fragrant oil*. i 13$^{a}$.

गन्धहरिण ts. *the musk-deer*, iii. 20$^{3}$.

गब्भ [°र्भ] *womb, belly, interior*, i. 34$^{17}$; iii. 3$^{16,18}$, 4$^{1}$; iv. 21$^{b}$.

गब्भघर [°र्भगृह] *inner apartment*, iii. 22$^{1}$.

गम् *to go, pass*. gacchāmi, iii. 3$^{15}$, 34$^{9}$. gacchanti, iv. 9$^{b}$. gaccha, i 20$^{23,25}$, ii. 42$^{23}$. gacchamha, iii 22$^{6}$. gamissaṁ, i. 34$^{38}$, ii. 50$^{3}$, iv. 19$^{37,47}$. gamissāmo, i. 36$^{1}$. gao, iii. 25$^{d}$. gado, iii. 3$^{14}$, 5$^{2}$. gaā, i. 33$^{c}$. gadā, i. 18$^{15}$, 20$^{23,25}$, iv 9$^{3}$, 19$^{32}$. gaaṁ, i. 35$^{b}$, iii 3$^{a,d}$. gadaṁ, ii. 1$^{3}$, 11$^{2}$, iii. 4$^{1}$, 12$^{2}$ gadāe, iv. 20$^{3}$. gae, i 14$^{a}$, 35$^{c}$. gade, iii 3$^{14}$, 8$^{4}$; iv. 18$^{32}$. gadua, iv. 18$^{4}$, 19$^{24}$.

+अनु *to accompany*. aṇugaa, iv. 11$^{b}$. anugadā, ii. 28$^{2}$.

+अव *to know, learn*. avagamia, iii. 34$^{6,7}$.

+आ *to come*. āacchasi, ii 49$^{23}$ āacchadi, ii. 41$^{8}$, iii 34$^{7}$, āaccha, iii. 34$^{6}$. āacchadha, iv. 19$^{33,61}$. agamissaṁ, i 20$^{38}$; iv. 19$^{16}$. āgamissadi, iv. 18$^{31}$. āgantavvaṁ, iv. 19$^{25}$. āado, iv. 19$^{60}$. āadā, ii. 6$^{14,17}$, 42$^{2}$; iv. 19$^{17}$. āgadaṁ, i. 18$^{4}$; iii. 34$^{7}$.

+उद् *to rise, ascend*. uggaa, iii. 1$^{c}$.

+निस् *to come out, part*. ṇiggacchadi, iv. 19$^{1}$. ṇiggaaṁ, iii. 20$^{c}$.

+सम् *to join, meet*. saṁgada, iii. 3$^{14}$.

गम ts. *going away*, iv. 7$^{d}$.

गमण [°न] *going, motion*, iii. 23$^{b}$.

गम्भीर ts. *deep, solemn*, i. 28$^{2}$.

गरल ts. *poison*, ii. 11$^{a}$.

गल् *to drop, fall. Caus, to pour out, filter, strain* galanti, ii. 9$^{b}$. gāliassa, i. 19$^{c}$.

+वि *to vanish, disappear*. vialida, ii. 6$^{10}$.

गलिवइल्ल [°बलीवर्द] HD. 6. 91. *a strong but lazy bull*, i. 20$^{29}$.

गव्व [°र्व] *pride*, i. 19$^{5}$.

गाढ ts. *strong, vehement, intense*, i. 19$^{5}$, 20$^{43}$, ii. 45$^{a}$; iii. 20$^{3}$, iv. 1$^{a}$.

गिम्ह [ग्रीष्म] *summer*, ii. 41$^{5}$, iv. 1$^{a}$, 4$^{c}$.

गिरा [गिर्] *speech, voice, words*, ii. 29$^{c}$.

गिरि ts *a mountain*. i. 20$^{a}$.

गिरिन्द [°रीन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i 3$^{b}$.

गिरिस [°श] *Çiva*, i 3$^{b}$; iii 29$^{a}$.

गिरिसुआ [°ता] *Pārvatī*, i. 4$^{d}$

गीद [°ति] *song, singing*, iv 17$^{a}$.

गुण ts *quality virtue; thread, string, cord*. i. 10$^{b}$, 20$^{43}$, 33$^{a}$; ii. 2$^{b}$, 4$^{a}$, 26$^{b}$, 27$^{c}$, 28$^{c}$, iii. 8$^{5}$, iv. 19$^{65}$, 22$^{c}$ 24$^{a}$

गुम्प see गुम्फ्

गुम्फ् *to string, tie, arrange.* gumphedi, i. 4[f]. gumphantā, i. 15[d]. guttha. iii. 2[a], 5[b].

गुरु ts. *a teacher, spiritual preceptor,* i. 5[b], 22[a], iv. 18[12, 21, 25].

गुह् *to hide.* gūḍha, ii. 21[e].

+उव *to embrace.* uvagūḍho, ii. 45[a].

गृ+समुद् *to throw out, put forth.* samuggiraï, ii. 45[b].

गेअ [°य] *song,* iii. 14[a].

गेज्झ [ग्राह्य] *what can be grasped,* i. 30[a]; iii. 19[b].

गेरिआ [गैरिका] *red chalk,* iii. 18[b].

गेहिणी [गृ°] *wife,* i. 11[a]; iii. 15[a].

गै *to sing.* gāanta, i. 21[a].

गोअर [°चर] *range of the organs of sense, grip, hold, influence,* iv. 2[a], 20[b].

गोट्ठी [°ष्ठी] *conversation,* i. 20[35].

गोर [गौर] *white, yellowish,* iii. 34[b].

गोरअ *the same,* iii. 31[a].

गोरङ्ग [गौराङ्ग] *fem.* °ṅgī, *having a pale-red body,* i. 20[9].

गोरी [गौ°] *Pārvatī,* i. 28[d]; ii. 6[25]; iv. 18[11].

गोवअ [°पक] *a cow-herd,* i. 21[a].

गह् *to seize, take.* geṇha. iv. 20[13]. ghettūna, i. 12[3]. geṇhia, iv. 19[18, 29, 37].

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घड् *Caus., to join, accomplish, form.* ghaḍeï, iii. 17[c]. aghaḍia, i. 2[b].

+उद *Caus., to open.* ugghāḍijjanti, i. 36[a].

+सम *to be united, joined* saṁghaḍaï, iii. 9[a]. saṁghaḍide, i. 18[2].

घट्ट् *to rub* ghaṭṭedi i. 4[6].

घडण, °णा [घटन, °ना] *forming, joining; contact; coining, stamping,* ii. 37[a], 41[a], iii. 10[a], iv. 9[a].

घण [°न] 1. *compact, dense, strong.* i. 13[c], 27[b], 29[d]; ii. 6[10], 12[a], iii. 20[3]; iv. 6[c], 8[a]. 2 *a cloud,* iii. 4[a].

घणसार [घन°] *camphor,* ii. 21[a].

घणसारमञ्जरी [घन°] *name of a woman, synonymous with Karpūramañjarī,* iv. 18[19, 28], 19[16], 20[6, 15].

घण्टा ts. *a bell,* ii. 31[b].

घम्म [घर्म] *heat, warmth,* ii. 6[10]; iii. 20[3].

घर H. 2. 144. *a house,* i. 14[c], 18[2], 20[34]; ii. 2[d]; iv. 1[b], 18[3].

घरट्ट ts. *a grinding-stone.* iii. 30[a].

घरिणी [गृहिणी] *a wife,* i. 19[7], 34[11]; ii. 8[b]; iii. 15[a], iv. 18[22].

घल्ल् H. 4. 334. *to throw, cast.* ghallissaṁ, i. 20[31].

घुसिण [°सृण] *saffron,* ii. 37[a].

घेत्तूण *see* गह्.

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च *see* अ.

चअ [°य] *collection, heap, mass.* i. 26[b]; ii. 50[c].

चउव्विह [चतुर्विध] *of four kind, fourfold,* ii. 1[d]

चउस्सट्ठी [चतुःषष्टि] *sixty-four* iii. 4[a].

चओर [चकोर] *the Greek partridge (said to feed on moonbeams),* i. 1[d].

चक्क [°क्र] *a wheel,* ii. 18[b], 23[c]. 34[a].

चक्कल HD. 3 20 *round.* ii. 34[a].

चक्कवट्टि° [चक्रवर्तिन्] *an emperor,* i. 12[a]; iii. 15[a], iv 18[20, 22], 23[c].

चक्कवाअ [चक्रवाक] *ruddy goose.* ii. 8[b], 50[c].

चक्काआर [चक्राकार] *wheel-like,* ii. 23[c]; iii. 19[c]

चक्खु [चक्षुस्] an eye, ii. 5a.

चङ्कम- see कम.

चङ्कमणा [चङ्क्रम॰] going, walking, i. 27d.

चङ्ग HD. 3. 1. beautiful, i. 31b, 33a; ii. 25a. 28b, iv. 13b.

चङ्गत्तण beauty, i. 14[2], 20[9]; iii. 9c, 16[2].

चङ्गिम- H. 1. 35, 2. 154. beauty, ii. 24d, 26c, iii. 6a, 13b.

चच्चा [चर्चा] smearing, anointing, i. 20[9].

चञ्चल ts. trembling, tremulous, ii. 41c.

चञ्चुर ts. waddling, iii. 23a.

चट्ट- licking, cp. Marāṭhī cāṭaṇeṁ, i. 20[28]

चड H. 4. 206. to rise, increase. caḍadi, iii. 16[3].

चण्ड ts. wild, impetuous, angry, i. 17[4], 23a; ii. 10b.

चण्डंसु [चण्डांशु] the sun, i. 35a.

चण्डवाल [॰पाल] name of a king, i. 12a.

चण्डसेण [॰न] name of a king, iv. 18[18].

चण्डिम- H. 2. 154. impetuosity, i. 16[3].

चतुत्थी [चतुर्थी] the fourth day (e. g., of a lunar fortnight), ii. 6[23], 29[5].

चदुद्दसी [चतुर्दशी] the fourteenth day of a lunar fortnight, iv. 18[11].

चदुर [चतुर] skilful, conversant with, i. 7[1].

चदुरत्तण skill, loveliness, i. 20[1].

चदुस्सट्ठि [चतुःषष्टि] sixty-four, iii. 4[4].

चन्द [चन्द्र] the moon, i. 32b, ii 5b, 6[10], 27b, 29[13, 19, 21], 43[6]; iii. 16b, 24[2], 25d, 26[1], 29b, 30[2]; iv 19[64].

चन्दण [॰न] sandal, i. 14b, 17b, 20[9]; ii. 10a, 11[a, 1]; iii. 20d, 28b; iv. 5c, 6c, 8a.

चन्दणलेहा [॰नलेखा] name of a woman, iv. 9[2].

चन्दिमा [चन्द्रिका] moonlight, iv. 19[64].

चम्प H. 4. 395. to compress, squeeze. campiam (P translates pīḍitaṁ), ii. 33a.

चम्पअ [॰क] name of a tree and its flowers, i. 14[2], 16a, 34[39]; ii. 42b; iii. 1a, 22b, 30b.

चम्पा ts. name of a town, Campā, i 14[2].

चम्म- [चर्मन्] skin, i. 23c.

चम्मट्ठि [चर्मयष्टि] a whip. cammaṭṭhiā-anto, looking like a whip, ii. 39b.

चर्+सम् Caus., to communicate. saṁcārentā, ii. 2c.

चरिअ [॰त] acting, behaviour, acts, ii. 40a.

चल् to stir, move; to get loose. caliā, ii. 1a. caliaṁ, i. 27d.

चल ts. tremulous, rolling, ii. 5a; iv. 16b.

चलण [॰रण] a foot, i. 20[34]; ii. 13a, 33a, 42a, 43a.

चलण [॰न] moving, shaking, i. 36c.

चल्लि [चारी] the motion of the feet in the dance, iv. 12b, 16b.

चवल [॰पल] unsteady, wavering, i. 15a; ii. 49a.

चसअ [॰षक] a drinking-vessel, iv. 19b.

चामर ts a chowry, fan, ii. 31a; iv. 9[3].

चामुण्डा ts a terrific form of Durgā, iv 18[30, 38], 19[12].

चारि- [॰रिन्] wandering, moving, iv. 2[4].

चारु ts lovely, i. 16[3].

चाव [॰प] a bow, ii. 6d; iv. 14a, 19[64].

चाहुआण [°वान] *the Cāuhan family*, i. $11^{a}$.

चि+उद् *to gather, arrange*. uccinedi, i. $4^{3}$.

चिअ *see* चेअ.

चित्त ts. *mind, heart*, ii. $40^{b,2}$, $49^{a}$; iii. $11^{d}$, $12^{2}$; iv. $9^{c}$, $20^{c}$.

चित्त [°त्र] 1. *bright, variegated, spotted*, iv. $9^{12}$. 2. *a picture*, i. $27^{c}$, $30^{d}$, ii. $4^{a}$.

चित्तअर [°त्रकर] *a painter*, ii. $40^{b}$.

चित्तभित्ति [चित्र°] *a painted wall, a wall-picture*, i. $36^{a}$.

चित्तलेहा [चित्रलेखा] *name of a woman*, iv. $9^{9}$.

चित्ता [°त्रा] *the fourteenth lunar mansion*, iii. $3^{14}$.

चिर *long*. ciraṁ, *for a long time*, ii. $4^{d}$. cireṇa, *at last*, iii. $23^{b}$.

चिराअ- [°य-] *to tarry*. cirāadi, ii. $6^{3}$.

चिहुर H. 1. 186. *the hair of the head*, ii. $21^{a}$.

चुम्ब् *to kiss*. cumbia, i. $17^{d}$.

चुम्बण [°न] *kissing*, i. $2^{a}$.

चूडामणि ts. *a crest-jewel; best, excellent*, i. $5^{b}$. °ttaṇa [°tva], i. $20^{2}$.

चूर्ण् *to crush*. cūraīssaṁ, i. $20^{30}$. cūriadu, i $20^{27}$.

चूलिआ [°का] *top-knot*, iv. $2^{4}$.

चेअ, चिअ, च्च H. 2. 184. *restrictive or strengthening particle; used with* tad (*like* tad eva) *to mean 'the same'*; i. $8^{a}$, $21^{d}$; iii. $11^{d}$, $19^{d}$.

चेडिआ [°टिका] *a female slave or servant*, i. $20^{20,26}$.

चेत्त [चैत्र] *a lunar month, March-April*, i. $17^{d}$, $18^{d}$.

चोरअ [°क] *a thief, robber*, iii. $31^{a}$.

चोल ts *name of a country*, i. $15^{b}$.

च्च *see* चेअ.

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छइल्ल HD. 3. 24. *clever*, i. $1^{c}$, $5^{7}$; iii. $9^{3}$.

छट्ठअ [षष्ठक] *the sixth*, iii. $18^{d}$.

छडा [°टा] *mass, lustre, splendor, flash*, i. $29^{a}$; ii. $32^{a}$; iii. $20^{a}$.

छत्त [°त्र] *a parasol, umbrella*, ii. $29^{d}$.

छद्+प्र *to hide, conceal*. pacchāanti, i. $33^{b}$.

छप्पअ [षट्पद] *a bee*, ii. $2^{b}$.

छम्मुह [षण्मुख] *a name of Kārttikeya*, i. $3^{a}$.

छम्मासिअ [षण्माषिक] *weighing six māṣa*, ii. $17^{a}$, iii. $20^{3}$.

छल ts. *deception, guise, semblance*, ii. $35^{a}$; iii. $32^{b}$.

छल- *to deceive, cheat*. chalidā, ii. $29^{16}$.

छवि ts. *color, splendor, shimmer*, i. $29^{b}$; ii. $47^{b}$, $50^{c}$, iv. $5^{1}$.

छाआ [°या] *reflection, light*, ii. $6^{10}$; iii. $1^{c}$.

छुर् *to cover, smear, envelop*. churia, iv. $5^{a}$. churio, i. $29^{d}$

छुरण ts *smearing, anointing*, iii. $28^{a}$.

छुहा [क्षुध्] *hunger*, iii. $8^{1}$.

छेअ [°क] *clever*, ii. $26^{c}$; iii. $6^{b}$.

छेत्त [क्षेत्र] *field, width*, i. $30^{c}$.

छोल्ल् H. 4. 395. *to cleanse, rub*. chollanti, i. $14^{a}$.

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ज *see* यद्

जअ [°य] *conquest, triumph*, iv. $20^{a}$.

जअ- [जगत्] *the world*, iii $12^{c}$, $17^{a}$.

जअण [°यन] *subduing*, ii. $41^{d}$.

जइ [यदि] *if*, ii. $47^{3}$, $48^{a}$; iii. $12^{2}$, $15^{c}$, $33^{a}$; iv. $2^{10}$, $8^{1}$, $18^{14}$.

जइ- [जयिन्] *fem.* °ṇī. *conquering, vanquishing*, ii. 41b.

जक्ख [यक्ष] *one of a class of demigods*, i. 25c.

जङ्गम ts. *moving*, iv. 18a.

जच्च [जात्य] *noble, well-born, genuine*, i. 14², 32a, ii. 19a, 25b; iii. 1b.

जज्जर [जर्जर] *old, decayed*, iv. 4d.

जण [°न] *people, man; common people*, i. 4², 18a, 21⁵, 34⁹; ii. 3a, 6¹⁷, 28b, 31d, 40², 41d, 47d, iii. 12c, 15a, 27d, 28b; iv 2b, ², 9a, 14b, 24a.

जणणा [°नन] *fem.* °ṇī, *producing, causing; fem. a mother*, i. 26d, iv. 9d.

जत्ता [यात्रा] *festival, procession*, ii. 44d.

जदो [यतस्] *from whence, from which time; because*, i. 4³, 12⁹, ⁸, 18¹⁶, 19⁷, 20⁷, ¹³, 31², 34³¹, ³²; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22⁵.

जधा [यथा] *as, as follows*, i. 7², 8⁴, 13², 16⁴, ii. 26¹, 42³³; iv. 18⁷, ²⁰. *See* जह

जधिच्छ [यथे°] *at will*, i. 16³; iii. 3¹¹. *Cp.* जहिच्छं

जन *to be produced, be, become, happen. Caus. to produce.* jāo, i. 29d; ii. 50d. jāā, i. 20d, 35c, ii 1d, 3d; iii 28d. jāam, i. 16a. jāde, ii 42³¹. janıa, i. 2a, ii. 19a, 32c.

+सम *to grow, become.* samjāā, iii 25b, iv 23c

जन्त [यन्त्र] *an instrument, machine*, iv. 13a. °jjala, *an artificial stream of water, showerbath*, iv. 10b °dhārā, *the same*, iii 20c.

जप्पिअ [जल्पित] *speech, murmur*, ii. 2b.

जर [ज्वर] *fever*, ii. 42⁵.

जरढ [°ठ] *hard, solid*, iv. 2b. jaradhāamāna, *growing old, ripe, matured*, ii. 1⁵

जल ts. *water*, i. 4a, ii. 11c, 24c, ³, 30b; iii. 3¹⁷, ¹⁸, 20c.

जलञ्जलि [जला°] *a libation of water presented to the manes of a deceased person*, ii. 5d, 42²¹.

जलहर [°धर] *a cloud*, iii. 3¹¹, 28d.

जम्प *to speak, talk.* jampanta, iii. 27c.

जवणिअन्तर [°निकान्तर] *the tiring-room*, i 12¹.

जह [यथा] *as, that*, i. 34a, b, c; ii. 44d; iv. 20b jahā, *the same*, i. 34d. *See* जधा.

जहिं [यत्र] H. 3 60. *where*, i. 20²³, ²⁵, ²⁸, ³³.

जहिच्छ [यथे°] *at will*, ii 22a. *See* जधिच्छ.

जामिणी [यामिनी] *night*, ii. 29d, 41⁵; iv. 4c.

जाव [यावत्] *as far as, till, in the meantime*, ii. 41⁶; iii. 34⁵.

जि *to conquer, surpass, curb, restrain, be victorious* jaaī, i. 4d; iii. 18d, 30b; iv. 19b. jaa, i 14². jaadu, ii 6¹²; iv. 9¹⁶, 18⁶. jia, iii. 4a. jido, iii. 2¹.

+णिज *to conquer.* ṇijjida, i. 14².

+विणिज *to conquer, defeat.* viṇijjia, i. 13d

जीव् *to live.* jīvadha, i. 20⁴¹.

जीव ts *life, soul*, i. 35a.

जीविअ [°त] *life*, ii 9d.

जीहा [जिह्वा] *tongue*, ii. 47⁶.

जुअ [युग] *a pair, couple*, i. 26a, ii 13a, 18a, 33a, 37a.

जुअ- [युवन्] *young*, ii. 41d.

जुअल [युगल] *a pair, couple*, i. 20³¹; ii. 6³⁴, 7b, 13b, 16a.

जुअलअ [युगलक] *the same*, ii. 14$^{a}$.

जुज्झ [युद्ध] *see* मल्लजुज्झ

जुण्ण [जीर्ण] *old, wasted, decayed*, ii. 29$^{11}$, iii 28$^{c}$.

जुहिट्ठिर [युधिष्ठिर] *name of the eldest Pāndava prince His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20$^{15}$.

जेट्ठ [ज्येष्ठ] *eldest*, i 20$^{15}$, 34$^{35}$, ii 10$^{2,4}$.

जेत्तिअ H. 2. 157 *so much as*, i 7$^{b}$.

जेव [एव] H. 4. 280 *a particle used to strengthen the sense, just, quite If anusvāra or ā, ī, ū precedes, we find the form* jeva; *otherwise,* jjeva. jeva, i. 5$^{7}$, 7$^{1}$, 16$^{4}$, 20$^{4,6,20}$, 34$^{34}$, ii 6$^{25}$, 24$^{9}$; iii 22$^{6}$, 34$^{7}$; iv. 19$^{50}$. jjeva, i. 8$^{3}$, 20$^{34}$; ii. 1$^{2}$, 9$^{1}$, 45$^{1}$, iii. 22$^{9}$, 34$^{9}$, iv. 19$^{6,24,60}$.

जोइणी [योगिनी] *a witch, sorceress*, iv 17$^{b}$.

जोईसर [योगेश्वर] *a sorcerer*, i 26$^{d}$, 28$^{5}$, iv. 18$^{12}$, 19$^{75}$.

जोग्ग [योग्य] *fit, appropriate*, i. 19$^{2}$, ii. 5$^{d}$, 23$^{a}$; iv 2$^{9}$.

जोण्हा [ज्योत्स्ना] *moonlight*, i 1$^{d}$, 4$^{c}$, 29$^{c}$, ii 11$^{a}$, 30$^{b}$, iii. 7$^{a}$, 25$^{b}$, 28$^{b}$.

जोव्वण [यौवन] *youth*, iii. 17$^{b}$, 18$^{c}$.

ज्ञा *to know*. jānāsi, i 18$^{16}$, ii 42$^{16,17}$, 47$^{1,2}$. jāṇāī, i 35$^{b}$. jānādi, i 32$^{2}$, iii 34$^{9}$. jānimo, iii. 12$^{d}$. jānanti, ii 49$^{2}$ jāṇa, i. 34$^{1}$, ii. 43$^{12}$. jāṇe, i. 22$^{a}$; iii 3$^{a,7,16}$, 15$^{c}$. jāṇīadi, i 28$^{2}$

+आ *to order, command*. āṇavedi, i. 19$^{8}$, 34$^{36}$ āṇavedu, i. 4$^{15}$.

+वि *to communicate, speak, tell* viṇṇavedi, iv 9$^{17}$, 18$^{7}$. viṇṇavedum, iv 9$^{14}$, 18$^{24}$. viṇṇavīadi, ii 28$^{1}$; iv. 18$^{10}$, 19$^{17}$. viṇṇatto, iv. 18$^{13}$. viṇṇattam, iv. 18$^{15}$. viṇṇāvidam, iv 18$^{4}$.

ज्वल् *to burn, be hot*. jalai, ii 11$^{c}$, iii. 20$^{c}$.

+उद् *Caus., to make illustrious*. ujjaledi, i. 19$^{7}$.

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झणज्झण ts *a jingling sound*, iv. 17$^{a}$.

झणझण- *to sound, jingle*. °nanta, ii. 32$^{a}$

झत्ति [झटिति] *quickly, suddenly, at once*, i. 20$^{d}$, 36$^{b}$, ii. 38$^{a}$; iii. 3$^{c}$. *Cp.* तडत्ति.

झर्+प्र H. 4. 173. *Caus., to cause to drop, ooze*. pajjharāvedi, iv. 18$^{36}$.

झाण [ध्यान] *meditation, contemplation*, i. 22$^{a}$, 24$^{b}$, 34$^{27}$, ii. 4$^{d}$, iv. 19$^{65}$.

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टप्पर HD. 4. 2. *gaping, large, uneven*, i 20$^{40}$.

टिक्किद HD 4. 3 *adorned with a tilaka or mark made with san al wood or unguents*, ii 11$^{5}$.

टेण्टा 1. *a scar, see* bhamaraṭeṇṭā. 2 HD. 4. 3 *a gambling-place*. ṭeṇṭākarālā, *terrible in the gambling-places or a Durgā of the gambling-places* (*K*, urahkuṇopalakṣitacaṇḍikā), i 18$^{8}$, 20$^{28}$.

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ठक्कुर ts *a lord, chief*, iii. 8$^{1}$.

ठाण [स्थान] *place; tone, modulation*, i. 4[f], 20[40]; ii. 1[a]; iv. 19[22, 24].

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डज्झन्त *see* दह्.

डम्ब्+वि *to cheat, deceive, mock.* vidambedi, iii. 8[1].

डम्बर ts. *mass, show, pomp, empty noise*, i. 2[a]; iii. 12[a], 13[b].

डिम्भ ts. *a young child*, i. 30[a].

डी+उद् *to fly up.* uḍḍīṇo, iv. 2[11].

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ढिल्ल [शिथिल] *loose, relaxed, careless*, i. 13[c]; iii. 9[c].

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ण [न] *not*, i. 6[b], 8[1], 13[a, b], 18[16, 18], 20[4, 7, 8, 9, 14, 20, 38], 22[a], 25[d], 27[c], 30[d], 34[a, b, c, 27, 28]; ii. 1[a], 4[a, d], 6[8], 8[d], 10[5], 16[b], 24[4], 26[d], 28[d, 2], 32[d], 40[b], 42[16, 17, 28], 47[1, 3], 49[2]; iii. 8[a], 9[b], 14[c], 15[b], 16[d], 20[d], 22[b], 34[9]; iv. 2[2, 10], 3[d], 9[c], 18[38], 19[2, 9], 20[3].

णअण [नयन] *eye*, i. 20[38], 34[c]; ii. 6[a], 19[c], 21[a, b], 38[a], 40[2], 42[a]; iii. 20[17]; iv. 20[b].

णअर [नगर] *a town*, i. 25[6]; ii. 30[a]; iii. 5[2].

णअरी [नगरी] *the same*, ii. 3[b].

णं H. 4. 283. *surely (as used half questioningly)*, i. 29[c], 34[30]; ii. 47[2].

णक्खत्त [नक्षत्र] *a lunar mansion*, i. 20[16, 31]; iii. 3[14].

णच्चण [नर्तन] *dancing*, iv. 17[b].

णच्चणी [नर्तनी] *a female dancer*, i. 16[3]; iv. 11[a].

णच्चिद [नर्तित] *dancing*, iii. 22[3].

णट्ट [नृत्य] *dancing, acting*, i. 4[2, 16]; ii. 15[b]; iii. 14[a].

णट्टावअ [नर्तापक] *causing to dance, move, shake*, i. 16[3], 17[c].

णड्+वि H. 4. 150. *to confuse, mystify, delude.* viṇaḍida, iv. 19[53].

णडी [नटी] *an actress, courtesan*, ii. 28[a].

णन्दिअड्ढ [नन्दिवृद्ध] *name of a poet*, i. 20[20].

णन्दिणी [नन्दिनी] *a daughter*, i. 12[8].

णरवइ [नरपति] *a king*, ii. 35[b].

णरिन्द [नरेन्द्र] *the same*, i. 12[7].

णलिण [नलिन] *a lotus flower*, i. 27[a].

णलिणी [नलिनी] *a lotus plant, a pond abounding in lotuses*, i. 35[d]; iii. 19[2].

णव [नव] *new*, i. 32[a]; ii. 2[c], 19[b], 41[a], 42[b], 44[a]; iii. 1[c], 4[b], 24[a], 25[b], 30[b]; iv. 7[c], 9[a], 22[a].

णह- [नभस्] *the sky*, iii. 7[a], 29[a]. ṇahaddhe [nabho'rdhe] *in the midst of the sky*, i. 25[b].

णहअल [नभस्तल] *the sky*, iii. 26[d].

णाअलआ [नागलता] *Piper betle*, iv. 5[a].

णाडिआ [नाटिका] *a short or light domestic comedy in four acts, such as the Ratnāvalī*, i. 6[a].

णाणा [नाना] *manifold, various*, ii. 3[b].

णाम [नाम] *name; by name; indeed*, i. 25[5], 34[8, 11], ii. 26[a]; iii. 1[b]. 5[3]; iv. 9[14], 18[18].

णामन्तर [नामा°] *another name*, iv. 20[16].

णामहेअ [नामधेय] *name*, i. 20[16, 18, 31]; iii. 3[18]; iv. 9[8, 9, 10, 11, 12].

णाराअ [नाराच] *an iron staff on the goldsmith's scales*, i. 20[13].

णारिङ्ग [नारङ्ग] *an orange*, ii. 50[4].

णाल [नाल] *a lotus-stalk*, ii. 16[a].

णावा [नौ] *a ship*, iv. 20[3].

णास [न्यास] *a deposit, pledge of love,* i. 3[a].

णाह [नाथ] *lord, husband,* i. 35[c].

णाहि [नाभि] *the navel,* i. 34[b]; ii. 24[a].

णिअ [निज] *own, one's own,* i. 19[3], 20[14], 33[a], 34[15]; ii. 28[b], 43[5]; iii. 20[16], 32[b], iv. 19[17].

णिअंसण HD. 4. 38. *a garment, cloth,* iii. 15[d].

णिअडिअ [निकटिक] *near, at hand,* ii. 41[8].

णिअत्थ *see* वस्+नि

णिअम्ब [नित°] *the buttocks, the circumference of the hips,* ii. 1[a], 15[a], 24[b]; iii. 19[c].

णिअम्बिणी [नितम्बिनी] *a woman with large and handsome hips,* ii. 26[b], iii. 13[c].

णिअर [निकर] *a multitude, collection,* ii. 17[b], 45[b].

णिउण [निपुण] *clever, skilful, careful,* ii. 40[b]; iv. 3[1].

णिअच्छ H. 4. 181; 3. 56. *to see,* i. 34[b].

णिओअ [नियोग] *injunction, command,* ii. 28[2].

णिक्कलङ्क [निष्क°] *stainless,* i. 10[b].

णिच्च [नित्य] *continual, perpetual, constant; always,* i. 2[b], 33[d]; ii. 10[d], 46[b]; iv. 22[d].

णिडाल [ललाट] H. 1. 47, 257. *the forehead,* ii. 20[a].

णित्तल [निस्तल] *round, globular,* iii. 4[b].

णिदाह [निदाघ] *heat, summer,* iv. 3[c], 5[d], 6[d].

णिद्दा [निद्रा] *sleep,* ii. 50[a]; iii. 3[d].

णिन्दणिज्ज [निन्दनीय] *worthy of blame,* i. 20[7].

णिप्पट्ट HD. 4. 31. *abundant, exceeding, very much,* i. 17[c]. *Cp. Marāthī* nipaṭa *or* nippaṭa.

णिबन्धण [निबन्धन] *causing,* iii. 24[2].

णिब्भर [निर्भर] *vehement(ly), exceedingly; close; full of,* ii. 44[b], iii. 7[a, c]; iv. 19[6].

णिब्भरराअ [निर्भरराज] *another name of Mahendrapāla,* i. 9[a].

णिमित्त [नि°] *cause, motive; at the end of a compound, in order to, for the sake of,* i. 12[a], 34[38]; ii. 42[12]; iii. 16[c], iv. 9[4], 18[12].

णिम्मवण [निर्मापण] *cp.* H. 4. 19. *building, forming,* iii. 17[b].

णिरक्खर [निरक्षर] *without letters, illiterate,* i. 20[13].

णिरन्तर [नि°] *uninterrupted,* iv. 8[b].

णिरिक्खणिज्ज [निरीक्षणीय] *what can be seen,* ii. 47[d].

णिरिक्खिअ [निरीक्षित] *look,* ii. 6[a].

णिल्लक्खण [निर्लक्षण] *undistinguished, unimportant,* i. 18[6].

णिवडिअ *see* पत्+नि

णिवारण [नि°] *preventing, warding off,* iii. 8[b].

णिबिड [निबिड] *close, compact,* ii. 24[c].

णिवेदअ [निवेदक] *telling, indicating,* ii. 8[3].

णिवेस [निवेश] *entrance; expanse, contour,* i. 36[a]; iii. 7[d], 21[b].

णिव्वड H. 4. 62. *to become clear.* ṇivvaḍadi, i. 19[7].

णिव्विग्घ [निर्विघ्न] *without hindrance,* iv. 19[55].

णिसग्ग [निसर्ग] *nature,* i. 31[b]; ii. 25[a].

णिसा [निशा] *night; by night,* ii. 9[a]; iv. 3[a].

णिसाअर [निशाचर] *fem.* °री, *a fiend, Rākṣasa,* iv. 15[b].

णिह [निभ] *like, similar,* i. 32[a].

णिहित्त *see* धा + नि.

णिहुवण [निधुवन] *coitus,* iii. 7[c], 28[c], 29[b], iv. 4[c].

णीरन्ध [नीरन्ध्र] *without interstices, close,* iv. 9[7].

णील [नी°] *black,* ii. 14[a].

णीलकण्ठ [नी°] *a name of Çiva,* iii. 20[18].

णीसन्द [निःस्यन्द] *flowing, streaming,* iii. 31[1].

णीसास [निश्वास] *a sighing, sigh,* i. 20[c], ii 10[a]; iii. 20[9].

णु [नु] *an interrogative particle,* iii. 8[4], 19[c]; iv. 1[a], 2[4].

णूणं [नूनम्] *certainly,* iii. 17[a], 32[a]. nūna, iv. 21[c].

णेउर [नूपुर] *an anklet,* i. 20[10], ii. 32[a], 33[b], 47[a], iii. 13[a], 18[a]; iv. 17[b].

णेत्त [नेत्र] *eye,* i 30[c], 32[a]; ii. 3[c], 46[c].

णेदं [नु + एतद्] H. 4. 279. *that. A form used only after anusvāra,* i. 18[12]; iii. 16[1]; iv. 18[15], 19[15].

णेवच्छ [नेपथ्य] *decoration, attire, dress,* i. 33[b], 34[16]; ii. 26[b], 27[c], 28[d]; iv. 20[c]

णेह [स्नेह] *affection, love,* i. 15[d].

णो *see* अहम्.

णो [नो] *not,* i. 13[a], 22[a], 23[d], 30[b]; iii. 22[a]; iv. 23[a].

णोल्ल् + प्र H. 4 143 *to toss.* panollia, ii. 14[b], 36[a]

ण्हाण [स्नान] *bathing, bath,* i. 26[c], 28[a], 30[1], ii. 24[c].

तओ [ततस्] *thence, thereafter, then,* iii. 4[a], iv. 3[d] *Cp.* तदो.

तंस [त्र्यस्र] *triangular, oblique.* ii. 1[d], 6[c]

तड् *Caus., to beat* tāḍiumana- [tāḍitumanas] *having the intention to beat,* iii 3[b].

तड [°ट] *a shore, bank,* iv. 20[5].

तडत्ति [तडदिति] *quickly, at once,* i. 20[15, 16]; iii. 3[b], 20[7]. *Cp.* झत्ति.

तणु [°नु] *body,* i. 33[b]; ii. 8[a], 24[d]. °latā [latā] *body,* ii. 1[d], 9[d], 11[c]. °llaā, *the same,* i. 28[b].

तत्थ [°त्र] *there, here,* ii. 27[d], iii. 9[b].

तत्थभोदी [तत्रभवती] *her honor, a respectful title,* iii. 22[1].

तद *this, that, he, she, it.* sa, iv. 3[d]. so, i. 5[5], 6[a], 10[a], 19[7], 21[5]; ii 1[2], 28[a, c], 46[d]; iii. 3[14, 17], 4[1], 9[3], 10[1], 12[b]. sā, i. 1[c], 8[b], 11[b], 19[7], 34[11]; ii. 4[a], 11[d], 14[a], 29[d], 42[33], iii 5[b, 3], 6[b]; iv 1[b], 9[1], 18[20, 21, 38], 19[10]. taṁ, i. 13[d], 19[7], 20[27, 29], 25[a, d, 7], 26[c], 29[c], ii. 8[c], 9[1], 27[c], 28[b], 29[2, 4, 8], 41[1, 2], 43[1, 11], 46[d]; iii. 3[d, 6], 5[2], 8[a], 9[d], 12[d], 13[c], 16[c], iv. 9[7], 18[27], 19[50, 55, 57]. tad *as first part of a compound in* takkajja [tatkārya], ii. 28[4], takkāla [tatkāla], i. 8[3], takkhana [tatkṣaṇa], iv 18[13]; taggada [tádgata], ii 1[3], 11[2]; iv. 9[2], 18[12], tabbhattā [tadbhartṛ], ii 8[b]. tena, i. 7[1], 8[1], 20[27], 21[d, 3]; ii 28[b, 4], 29[c], iii 4[5], 6[b], 17[1], iv. 18[13, 17]. tenaṁ, iii 5[a] tassa, i 4[19], 25[b], 34[11]; ii. 6[23]; iii 3[15], 8[b]; iv 18[19], 20[c] tie, ii 6[a], 10[c] 15[a], 19[a] tia ii 1[d] 5[a] 9[c] 17[a], 23[a, b],

iii. 2c, 3d. tāe, ii. 6[15, 25], 28[2], 40[3]. tissā, ii. 11[5], 12a, 23d, 29a, iii. 1c, 8[5] tassiṁ, ii. 28d; iii. 16[2]. te, i. 8a, 19b, d, 20c; ii. 5b, d; iii. 24b; iv. 9c, 21d. tāo, ii. 1[2]; iii. 4[3], iv. 13b tāiṁ, ii. 8[2]; iii. 22c. tehiṁ, i. 34[16], ii 42[32]. tāna, iii. 15b. tāṇã, iv. 9b. tāṇaṁ, i. 31a, 33d, ii. 43b; iii. 3[15], 4[1], 11d, iv. 9[d, 12].

तदो [ततस्] *thence, therefore, thereafter, then*, i. 18[4]; iii. 3[5, 10, 11, 13, 14, 16, 17, 19], 4[1, 2, 3, 7, 8, 10], 5[1, 2, 4, 5]; iv. 9[7], 18[16, 21, 23]. *Cp.* तत्तो.

तधा [°था] *so, thus* tadhā vi, *even then, still, yet*, i. 16[5], 20[10]; ii. 29[2]; iii. 18[1]; iv. 19[66], 23[1]. *Cp.* तह.

तन्त [°न्त्र] *a certain kind of religious treatises; chief remedy or charm*, i 22a; iii 18c; iv. 7d.

तप *Caus*, *to burn*. tāvei, ii. 42b.

तमाल ts. *name of a tree*, ii. 43[2, 12].

तम्बवण्णी [ताम्रपर्णी] *name of a river*, i. 17d; iii. 3[14].

तम्बोल [ताम्बूल] *the leaf of piper betle*, iv. 9[10].

तरङ्ग ts. *a wave, unsteady motion*, i. 18[5], 28a, ii. 1b, 6b.

तरङ्गवदी [°ती] *a woman's name*, iv. 9[12].

तरङ्गि- [°ङ्गिन्] *waving, tremulous*, iv. 6a.

तरट्टी *a bold young woman*, i. 16[3]; ii 4d.

तरल ts *trembling, sparkling, unsteady*, ii. 30d, 46a; iii. 16a.

तरलिय *waving, shaking*, i 15c.

तरलि- [°लिन्] *shaking*, i. 17a.

तरु ts *a tree*, i. 20[27]; ii. 42[23], 43[13], 45a, 47c, 49[1]; iv. 18[30, 35].

तरुण ts. *fem.* °णी, *young, a young man or girl*, i. 30c, ii. 4d, 31b, 45a.

तरुणिम- H 2. 154. *youth*, iii. 19c.

तक्क *to suppose, guess, reason*. takkemi, ii. 29[11]; iv. 18[34]. takkiadi, i. 28[1].

तलिण [°न] *thin, small, little*, iv. 3a, 10a.

तवण [°पन] *burning*, ii. 11b.

तसर [*Marāṭhī* तसर] *a kind of coarse silk*, i. 20[3].

तह [°था] *so, thus, and also;* taha vi, *even then, still, yet*, i. 1c, 9a; ii. 42b, 44c, 48b, iii. 6a; iv. 3[a, b], 20b. tahā, i. 13b, 34[a, b, c, d]; iii 20c. *Cp.* तधा.

तहिं H. 3. 60 *there*, i. 20[23, 25], 25[6]; ii. 0[5], 29[6], 42[23, 29], iii. 3[17], 5[3], 9c; iv. 18[31], 19[37].

ता [तावत्] *therefore, then*, i. 4[12], 6[2], 8[1], 10[1], 12[1], 16[3], 18[14, 17], 19[3, 6], 20[1, 4, 20, 29, 34], 25[1], 28[8], 30d, 34[26]; ii. 1[8], 10[5], 11[2], 12b, 13b. 14b, 15b, 16b, 17b, 18b, 19b, 20b, 21b, 22b, 24[4], 29[7, 10, 16], 40[3], 41[8], 42[11, 19, 21, 26, 32], 43[b, 2]. iii. 2[3], 3[c, 6, 9], 12[2], 20[3, 4, 5], 22[3, 9], 26[2], 33b, 34[3, 9]; iv. 2[1], 18[4], 19[15, 18, 37, 47], 20[4, 10].

ताडङ्क [ताट°] *an ear-ring*, ii. 37a.

ताडण [°न] *beating*, i 2b, ii. 47a.

ताडिज्जमाण *see* तड्.

तार ts *loud, shrill, radiant, clear, shining*, ii. 21a, 35a, iii. 2a, iv. 17b.

तारआ [°का] *a star*, ii. 17b

तारा ts *the pupil of the eye*, iii. 19a.

तारामेत्ती [°मैत्री] *unselfish friendship*, ii. 28[7].

तारिस [°दृश] *such*, iv. 22c.
तारुण्ण [°ण्य] *youth*, i. 18b, 20d; iii. 16a.
तारुण्णअ *the same*, ii. 48b.
ताल ts. *clapping hands, beating time, time (in music)*, iv. 11b, 12b, 17a.
तालवेंटअ [°वृन्त] *a fan*, iii. 20b.
ताव [°प] *heat, glow, pain*, ii. 29a, iv. 2^1,2, 7d.
तासि- [त्रासिन्] *fem.* tāsiṇī, *terrifying, alarming*, ii. 29c.
ति, त्ति [इति] *a particle used to report the very words spoken by some one. The form* ti *occurs only after anusvāra.* tti, i. 6a; 20^4,20, 34^1,16; ii. 8b, 29^21, 39a, 45b; iii. 32a; iv. 9^8,9,10,11,12, 18^7,19,20, 19^35, 20^16. ti, i. 6^2, 28^7, 34^3; ii. 29^11; iii. 9^1,2, iv. 2a, 9^16, 18^16,23,34.
तिकण्डअ [त्रिकाण्ड] *having three joints, consisting of three parts*, iv. 14a.
तिक्ख [तीक्ष्ण] *sharp, strong, severe, hot*, i. 29a; ii. 3d, 5a, 46a.
तिण्णि [त्रि] *three*, i. 4^9; ii. 42^29.
तिमिर ts. *darkness*, iii. 25a.
तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24a; iv. 21a, 22a.
तिरिच्छि [तिर्यक्] H. 2. 143. *obliquely*, ii. 1b.
तिल ts. *the seed of the sesamum plant*, iii. 15b. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5d. °antaraṁ, *so much as a sesamum seed*, ii. 1a
तिलअ [°क] *a certain tree, Clerodendrum phlomoides*, ii 42^31, 43a, 45^2, 46c.
तिलोअण [त्रिलोचन] *an epithet of Çiva, who has on his head the half moon, ardhacandra, which word means also a clenched fist*, i. 20^27.
तिवलि [त्रि°] *the three folds of skin above the navel of a woman*, i. 30a; ii. 24a, iii. 19b.
तिव्व [तीव्र] *acute, hot, warm*, ii. 50b.
तिहाअ [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5a, 8d.
तिहुवण [त्रिभुवन] *the three worlds*, i. 10a; ii 10^1.
तुङ्गिम- H. 2. 154. *height, elevation*, i. 34b; iii. 6a.
तुट्ठ *see* तुस्.
तुण्हिक्क [तूष्णीक] HD. 5. 15. *quiet, silent*, iv. 20^4.
तुन्दिल ts. *having a protuberant belly, corpulent*, i. 20^7.
तुमं *see* त्वम्.
तुम्हारिस [त्वादृश] *similar to you*, iv. 2^10.
तुरङ्ग, °म ts. *a horse*, i. 18^13, 21c.
तुरिदपदं [त्वरित°] *quickly*, iv. 19^34.
तुलण [°न] *weighing*, i. 20^14.
तुला ts. *a balance, scales; resemblance*, i. 20^13,14; iii. 31b.
तुल्ल [°ल्य] *like*, ii. 10d.
तुस् *to be pleased. Caus., to please, satisfy.* tuṭṭha, i. 36d. tuṭṭhena, iii. 20^16. tosidā, ii. 11^5.
तुसार [°षार] *frost, ice, snow*, i 14a.
तुहिणअर [तुहिन°] *the moon*, i. 4b
तॄ + अव *to descend. Caus., to bring down.* odinno, iii 20^15 odinnā, ii. 40^2. avainnam, i. 25a. avadāriadu, i. 25^9.

तृ + वि to give, bestow. viinna, iii. 11c.
+ समुद् to put away. samuttārida; i. 30[1].
तेत्तिअ H. 2. 157. so much, i. 7b.
तेल्ल [तैल] oil, iv. 5b.
तोअ [°य] water, iii. 3[9].
तोणीर [तू°] H. 1. 124. a quiver, ii. 16b.
तोरणा ts an arched doorway, i. 17a.
त्ति see ति
त्थ [°स्थ] staying, abiding, ii. 50d.
तुट्ट् to fall asunder, be parted. tuṭṭai, ii 4d. tuḍida, broken, ruined, i 18[8].
तुमम् thou, you. tumaṁ, i. 16[1], 19[1, 5], 20[10, 13, 25, 29], 34[3, 20, 30]; ii. 6[6], 11[1], 24[3], 32[1], 42[17], 47[2]; iii. 2[1], 22[d], 34[a]; iv. 20[5]. tae, i. 18[6], iii. 30[2]; iv. 20[2]. tujjha, i. 16[1], 20[3], 34[25]; iii. 21b, 24b; iv. 22c, 23d. tuha, i. 20[15, 18, 20]; ii. 7a, 9c, 10[d, 2], 42[20]; iii. 8b, 32a, iv. 11b, 21c. de, i. 14[2], 18[4], 19[2], 20[6, 7, 27], 32[1], ii. 48[1]; iii. 20[4], 33a, 34b; iv. 2[4], 9[5], 18[27], 19[12], 22[1]. tumhe, i. 20[41]; iv. 18[7]. tumhehiṁ, i. 20[12]. tumhāhiṁto, ii. 29[12]. tumhāṇaṁ, i 18[1], 20[41]. vo, i. 3b.

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थक्क् H. 4. 16 to stay, cease. thakkantu, iii. 20[8].
थण [स्तन] the female breast, i. 2b, 18b, 27b; ii. 1c, 23b, 24b, 29a, 33a, 44a, 49b, iii. 6a, 7d, 21a; iv. 6c.
थणअ the same, ii. 27a.
थणिल्ल H. 2. 159. having breasts, iii. 19b.
थल [स्थ°] raised or rounded surface, i. 27b.
थली [स्थ°] the same, ii. 1a.
थवअ [स्तबक] a bunch, cluster of blossoms, ii. 47c.
थूल [स्थू°] large, great, iii. 3[17].
थोअ [स्तोक] little, small; a little, i. 16b; ii. 1b, 11[1].
थोर H. 1. 124. 255. large; great, big, ii. 27a, 44a; iii. 6a, 19b.

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दइअ [°यित] lover, husband, i. 24c. Fem. °आ, wife, iii. 6b. daidā, wife, i. 28[8].
दंसण [दर्शन] looking, seeing, showing, i. 34[25]; ii. 3[2], 40[2], 42[16, 17, 21], 48a; iii. 21b, 31[1].
दक्ख [°क्ष] able, skilful, iii. 17b.
दक्खारस [द्राक्षा°] grape-juice, ii. 26d.
दक्खिण [दक्षिण] right, southern, i. 20[15]; iv. 9[2].
दक्खिणा [दक्षिणा] the Dekkhan, i. 12[1]. °vadha [°patha] the Dekkhan, i. 25[6], 34[5].
दक्खिणा [दक्षिणा] present, gift, remuneration, iv. 18[13, 14, 21, 23].
दण्ड ts. a stick, staff, stalk, handle, i. 16[3], 32c; ii. 6[10], 9a, 39b; iv. 9[12], 20[4], 22b.
दण्डरास ts. a kind of dance, iv. 11b.
दन्त ts a tooth, ivory, i. 14a, 20[25]; iii. 31a.
दन्तुर rising, bristling, ii. 46d. ts.
दप्प [दर्प] pride, haughtiness, ii. 30c.
दप्पण [दर्पण] a mirror, i. 18[10].
दप्पि- [दर्पिन्] proud, arrogant, ii. 41d.
दर ts. H. 2. 215. a little, slightly, ii. 14b, 36a, 49b.

दरिद्दत्तण [°द्रत्व] *poverty, indigence,* i. 20b.

दल् *to split, cleave.* dalantā, ii. 2a.

+ निस् *to cut, break.* niddalanto, ii. 30c.

दल ts *leaf, petal,* i. 29b; ii. 620, 23, 24, 25, 14b, 38b; iv. 5a, 21b.

दस [°श] *ten,* iii. 318, 26a. *Cp.* दह.

दसमासिअ [दशमाषक] *weighing ten māṣa,* iii. 5a.

दह् *to burn.* ḍajjhanta, iii. 27a.

दह [°श] *ten,* i. 18b. *Cp.* दस

दहि [°धि] *milk,* i. 19c.

दा *to give.* deī, ii. 37b. denti, i. 13a; iv. 9c, 12a. dehi, ii. 4211, 43b. deu, i. 3b. dedu, ii. 15. deha. i 18a. dāissaṁ, iv. 2012. daia, i. 2010; iii. 46. dādavvā, iv. 1814. dādento, i. 4d. dentā, ii. 2b; iii. 28a. dijjae, iii. 9d, 33b. dijjadi, ii. 4221. dīadu, iv. 1814. dijjantu, iv. 211. dijjanta, iii. 27c. dijjamāna, i. 30c. dinna. ii. 6?, 22; iii. 37, 101. dinnā, i. 18d; iii. 6b; iv. 95. 1821, 25, 21c. dinnaṁ, iii. 34b. dinnā, ii. 16a.

दाण [°न] *giving, gift, donation,* ii. 5d, 471; iii. 17b.

दारा [°राः] *a wife,* i. 23a.

दाव् H. 4. 32. *to show.* dāvidī, ii. 36a.

दाव [तावत्] *just, now, truly, indeed,* i. 311, 3423; ii. 622, 503; iii. 32, 22?; iv. 2012.

दावग्गि [°वाग्नि] *a forest-conflagration,* iv. 24b.

दासत्तण [°स्व] *slavery, service.* iv. 8d.

दासी ts. *a female slave,* i. 185, 2025, 23, 4, iv 23, 915.

दाह ts. *burning,* ii. 105, 29b, 425, iii. 201.

दिअस [दिवस] *a day,* i. 18b, 21d; ii. 9a, 10c; iv. 3c, 5d, 6d, 95.

दिक्खा [दीक्षा] *initiation,* iv. 1812.

दिक्खिअ see दीक्ष्.

दिट्ठि [दृष्टि] *a look, glance, eye,* i. 18a, 21b, 28b, e; ii. 15, 5c, 8d, 23a, 41b; iii. 2c, 11a.

दिण [°न] *day,* ii. 615; iv. 3a.

दिणमणि [दिन°] *the sun,* ii. 50d.

दिणेस [दिनेश] *the same,* i. 21c.

दिमुह [दिङ्मुख] *quarter of the sky,* ii. 4b.

दिवस ts. *day,* i. 34?; iv. 1811, 19?.

दिस् *to point out, show.* diṭṭho, i. 24c.

+ आ *to point out, show, order.* ādisadi, iv. 915, 1816, 22. ādiṭṭhaṁ, ii. 261.

+ निस् *to point out, show.* niddisadi, ii. 2921. niddiṭṭhā, iv. 1820.

+ समा *to command, direct, instruct.* samādiṭṭhā, i. 101. samādiṭṭhaṁ, ii. 4310.

दिसा [दिश्] *direction, quarter of the sky,* i. 142; iii. 25b, 26a, 28a, iv. 9?, 5 10, 11.

दिसाभाअ [दिग्भाग] *quarter of the sky, direction.* i. 162.

दीक्ष् *to consecrate, initiate.* dikkhiā, i. 23a.

दीव [°प] *a lamp, light,* ii. 615, iii. 27a

दीह [°र्घ] *long,* i. 21d, 35c; ii. 2b; iv. 9b.

दीहत्तण [°र्घत्व] *length,* i. 32a.

दीहर H. 2 171. *long,* ii. 9a.

दीहिआ [दीर्घिका] *a long lake,* ii. 3c.

दुइअ [द्वितीय] *second, other*, iii. 17[d].
दुक्कअ [दुष्कृत] *a sin, misdeed*, ii 8[c].
दुक्ख [दुःख] *sorrow, distress*, ii. 8[c].
दुज्जण [दुर्जन] *a wicked, malicious person*, iii 20[17].
दुट्ठ [दुष्ट] *wicked*, i. 20[40].
दुदिअ [द्वितीय] *second, other*, ii. 8[3].
दुद्ध [दुग्ध] *milk, milky juice*, i. 16[b]; ii. 6[b], 29[11].
दुब्बल [दुर्बल] *weak, feeble*, ii. 9[d].
दुम [द्रुम] *a tree*, i. 17[b], ii. 45[2], 46[c], iv. 22[a].
दुलह [दुर्लभ] H. 1 115 *difficult to be attained*, iv. 1[b].
दुल्लक्खअ [दुर्लक्ष्य] *difficult to be seen*, iii. 12[c].
दुवार [द्वार] *a door*, i. 21[4], ii. 42[21, 26], iii. 20[11], iv. 9[7], 18[38], 19[2, 34].
दुवे *see* द्वि
दुससि- [द्विशशिन्] *having two moons*, i. 34[d].
दुहिदा [°तृ] *a daughter*, i. 34[15], iv. 18[19]
दूई [°ती] *a female messenger, a confidante*, iii. 27[c].
दूर ts *distant, far. Adv., to a distance, highly, entirely*, i. 2[a], 6[a], 20[33]; iii 1[a]
दूसण [दूष°] *spoiling, disfiguration, defect*. i 18[a], ii 23[d]
दूसह [दुः°] *insupportable, intolerable*, iii 20[7], iv 2[a].
दूहव [दुर्भग] H° 1 192 *ugly, hideous*, iii 23[b]
दृश् *to see Caus to show Pass, to appear*. datthum, i. 24[5]. datthūna, iii. 6[a] datthavvā, ii 29[7]. damsemi, i 25[a] damsido, ii 6[23]. damsiam, ii. 21[b]. disaï, iv. 11[b]. disadi, i. 4[2], 20[26]. disae, ii. 30[d]. disadha, i. 4[16]. disanti, i. 6[b]. disadu, ii 29[19]. dittha, ii 40[3]. ditthā, ii. 11[d], 40[5]; iii. 22[d], iv 9[6], 19[30]. ditthaṁ, i. 25[4, 8], iii 2[2], 3[4]. ditthā, ii 5[a].
देव ts. *a god; a king*, i. 18[c], 24[a], 34[44]; ii. 11[5]. 22[1], 24[4], 26[1], 28[1], 29[7], 41[6], 47[3], 49[1], iii 24[2]; iv 9[16], 21[6].
देवी ts. *a queen, Pārvatī*, i 12[3, 8], 16[8], 18[17], 19[3], 34[23, 34, 36]; ii 6[22, 23], 11[2], 22[a], 28[2], 29[10], 42[27, 29, 33], 43[10], 47[1]; iii 8[4, 5], 34[7, 9], iv. 9[6, 7, 13, 14, 17, 18], 18[4, 7, 11, 12, 17, 23, 30, 31], 19[9, 25, 60], 23[a].
देव्वण्णअ [दैवज्ञ] *an astrologer*, iv. 18[50].
देसन्तर [देशा°] *another place, foreign parts*, iv 18[27].
देह ts. *body*, ii. 10[b], 11[b], iii. 17[b], 20[d, 18]. dehantara, *another body*, i. 34[34]; iv 19[64].
दोकन्दली [दोः°] *a plantain-like arm*, iv. 7[c]
दोखण्ड [द्वि°] *having both halves, i. e. full (of the moon)*, i. 32[b].
दोखण्ड- [द्वि°] *to cut in two, to break* dokhandaantā, i 15[b].
दोणी [द्रो°] *a bucket, cavity*, i. 29[b].
दोल् *to swing, oscillate*. dolanti, i. 26[b]
दोला ts *a swing, hammock*, i 21[b]; ii. 29[21], 30[d], 31[4], 37[b], 39[a], 40[a, 2].
दोल्लआ [दोर्लता] *a creeper-like arm*, iv 16[b]
दोसोलह [द्विषोडश] *thirty-two*, iv. 11[a].

दोहल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20[27, 28]; ii. 45[1], 47[1].
दोहलम [°ल] *the same*, ii. 43[b].
द्वि *two.* duve, i. 16[2], 34[27, 32]; iii. 17[a]. dohim, i. 4[c], 30[b]: iv. 12[b]. dohi, ii. 18[b]. dosu, i. 16[d]. dosum, iv. 7[c].

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धअवड [ध्वजपट] *a flag, banner*, ii. 31[a].
धणु [धनुस्] *a bow*, i. 32[c], 33[d]; iv. 9[3], 20[d].
धणुह H. 1. 22. *a bow*, ii. 3[c].
धम्म [°र्म] *religion, custom.* i. 23[d].
धम्मदारा [धर्मदाराः] *lawful wife*, i. 23[a].
धर ts. *holding. carrying*, ii. 46[b]: iv. 15[a].
धरणी ts. *earth, country*, i. 12[a]. °dala [°tala] *the surface of the earth. the earth*, i. 25[c].
धवल ts. *white, handsome*, ii. 23[a], 31[a].
धवल- *to make white or resplendent.* dhavalenti. i. 10[a]. dhavalia. iii. 7[a]. dhavalio, i. 29[c].
धवलिम- H. 2. 154. *whiteness*, ii. 41[b].
धा + अनुसम *to think over; make peace with.* anusamdhemi, iii. 2[a]. anusamdhedha. i. 20[12].
+ नि *to place. put.* nihio, ii. 29[a]. nihiat. ii. 37. nihitta. i. 4[c].
+ वि *to bring about, arrange.* vihide, iv. 16[22].
धाडी [°टी] *assault, attacking*, ii. 46[c].
धारा ts. *a stream. current.* ii. 9[b]: iii. 20[c], 25[d], iv. 13[a].
धारि- [°रिन्] *carrying.* iv. 9[c, 22].
धाव् *to run.* dhāvantassa, i. 18[22].
धुवागीद [ध्रुवागीत] *introductory stanza*, i. 4[11].
धूदा H. 2. 126. *a daughter*, i. 18[f].
धूव [°प] *incense, perfume*, iii. 14[b].
धूववट्टि [°पवर्ति] *a pillar or cloud of smoke*, iii. 27[a].
धृ *to hold, carry, contain, stop* dharai, ii. 48[a]. dharantao, iii. 31[b]. dharia, iii. 3[c].
धोअ [धौत] *washed, washed off*, i. 26[a].
धोद *the same*, i. 30[1].

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नन्द् *to be delighted, rejoice.* nandantu, i. 1[a].
नम् *to bow, make obeisance to; to sink.* namahe. i. 2[b]. namanti, ii. 31[c]. naa, i. 4[c].
+ उद् *to rise, ascend.* unnamanti. ii. 31[c].
+ परि *to be changed, ripe.* parinamantā. i. 8[a]. parinaam, ii. 8[c].
+ प्र *to bow down.* panamāmi, iv. 19[d]. panamanti, iv. 18[b].
नश् *to disappear.* natthā, iii. 3[d]. natthāe, ii. 40[1].
+ प्र *to disappear, be lost.* panatthā. ii. 40[c].
नी *to carry bring conduct.* naissadha. i. 34[27]. naia. ii. 11[1].
+ आ *to bring.* āneni, i. 25[c]. ānedi. iv. 19[22]. ānia. ii. 43[d]; iii. 4[1]. āniadi. i. 25[f]. āniadu. i. 25[c]. ānia, i. 26[d]. āniddim. iv. 19[14].
+ उप *to offer, present* uvanijjo, iv. 7[c].
+ परि *to marry. Caus. to cause to*

*marry.* pariṇaï, i. 12[b]. parṇedavvā, iv. 18[21]. parṇāidavvā, iv. 18[7].

णच्च *to play, act.* ṇaccidavvaṁ, i. 4[18].

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पअ [°द] *foot; pace; dignity, rank,* i. 9[b], 12[a], 21[a]; iv. 11[b].

पअइ [प्रकृति] *nature, natural condition,* ii. 26[c].

पअट्टावअ [प्रवर्तापक] *producing,* i. 16[8].

पअट्टइ *see* वृत्+प्र.

पअडेइ *see* कट्+प्र.

पअण्ड [प्रच°] *impetuous,* iii 30[b].

पअवी [पद°] *position, rank,* iv. 23[c].

पआवइ [प्रजापति] *the god Prajāpati, the creator,* iii. 17[a].

पआसइ *see* काश्+प्र.

पओट्ठ [प्रकोष्ठ] *the fore-arm,* ii. 16[a].

पओस [प्रदोष] *evening,* iv. 4[b].

पंसु [पांसु] *dust,* iv. 5[c].

पक्ख [पक्ष] *a wing,* iv. 2[10].

पक्खाउज्ज [पक्षातोद्य] *a kind of drum, cp Hindī* pakhāuj, i. 4[10].

पक्खालिद *see* क्षल्+प्र.

पङ्क ts. *mud, paste,* i. 16[a]; ii. 8[a], 12[a]; iv. 4[a].

पङ्कअ [°ज] *a lotus,* ii. 13[b], 33[a].

पङ्करुह ts *the same,* iii. 3[a].

पङ्किल ts. *turbid, smeared, anointed,* iv. 8[a].

पङ्केरुह ts. *a lotus,* i. 4[d], 35[d].

पच्चक्खं [प्रत्यक्षम्] *clearly, openly,* i. 30[d]; ii. 43[2].

पच्चग्ग [प्रत्यग्र] *fresh, new,* iii. 1[d].

पच्चङ्गं [प्रत्यङ्गम्] *on every limb,* iv. 9[a].

पच्छा [पश्चात्] *behind, from behind; afterwards,* i. 34[27]; ii. 6[c].

पच्छिम [पश्चिम] *last; western,* iv. 4[c], 9[10].

पज्झरावेदि *see* क्षर्+प्र.

पञ्च ts. *five.* pañca, i. 18[b]; iv. 4[d], 9[8, 9, 12]. pañcehim, iii. 19[d].

पञ्चगव्व [°व्य] *the five products of the cow,* i. 20[28].

पञ्चदह [°श] *fifteen,* i. 34[26].

पञ्चबाण ts *Cupid,* ii. 19[b], 38[b].

पञ्चम ts. *the fifth note of the gamut, said to be produced by the cuckoo; name of a musical mode,* i. 16[3]; ii. 2[c], 5[b]; iii 20[7]; iv. 6[a].

पञ्चसर [°शर] *Cupid,* i. 32[c], ii. 46[b]; iv. 8[d].

पञ्चाल ts. *name of the country between the Yamunā and the Ganges, the Doab,* iii. 5[2].

पञ्चालिआ [°का] *a doll,* ii. 12[b].

पञ्चालिआ [पाञ्चालिका] *the Pāñcālikā style in poetry,* i 1[c].

पञ्चेसु [°षु] *Cupid,* i. 18[c]; iv. 4[c].

पञ्जर ts *a cage,* i. 18[15]; iii 31[a].

पट्+उद् *Caus., to tear out, eradicate.* uppāḍaïssaṁ, i. 20[15]. uppāḍia, i 20[21]. uppāḍida, iv. 2[4].

पट्ट ts. *a garment, silk cloth,* i. 36[c].

पट्टअ [°क] *a tablet, palette,* i. 4[8].

पट्टंसुअ [पट्टांशुक] *a silk garment,* ii. 14[a].

पढ् *to recite.* paḍhissaṁ, i. 18[17]; iii. 30[2]. paḍha. i. 19[3, 8]; ii. 10[7]. paḍhiadi, i. 19[7].

पड [°ट] *a garment, cloth,* i. 14[d].

पडण [पतन] *falling,* iv. 18[8].

पडाआ [पटाका] *a flag, banner*, III. 20[6]; IV. 20[a].

पडिवट्टुअ [प्रतिपट्टुक] *a silk cloth*, I. 20[9].

पडिवड्ढाविआ [प्रतिवर्धापिका] *speaking agreeably or congratulating in her turn*, I. 13[1].

पडिसिविणअ [प्रतिस्वप्नक] *a dream in return*, III. 8[b].

पडिसीसअ [प्रतिशीर्षक] *a mask*, I. 4[5], 20[40]; IV. 15[b]. [*K*, anukāryānurūpavarṇanāmukha]

पढण [पठन] *reading, reciting*, I. 24[b].

पढम [प्रथम] *first*, I. 20[23, 25], 34[24]; III. 17[c].

पणअ [प्रणय] *attachment*, III. 8[4], 9[2].

पणइ [प्रणति] *a bow, courtesy*, I. 4[a].

पणइ- [प्रणयिन्] *attached to, joined to*, IV. 7[b].

पणस [पनस] *the bread-fruit*, IV 22[a].

पणाम [प्रणाम] *a bow, salutation*, I. 34[24].

पणोल्लिअ *see* णोल्ल्+प्र.

पण्डिच्च [पाण्डित्य] *erudition, Punditship*, I. 18[4, 8, 9].

पण्डी *a Pāndya woman*, I. 15[a].

पण्डु [पा°] *pale, yellowish*, II. 10[c]; IV. 5[a].

पण्डुर [पा°] *pale-white, yellowish-white*, II. 6[10], III. 33[a].

पण्हुत्तर [प्रश्नोत्तर] *riddle and answer*, I. 5[2].

पत् *to fall*. paḍai, II. 39[a]. paḍantu, IV. 13[b].

+नि *to fall down, to be cast at*. ṇivadiā, II 5[c], 46[c].

+समुद् *to jump up, to emerge*. samuppadia, III 3[15].

पत्त [°त्र] *a leaf*, II. 1[2], 7[a].

पत्त [पात्र] *a dramatis persona*, I. 4[2].

पत्त *see* आप्+प्र.

पत्तिआमि *see* या+प्रति.

पद्+उद् *Caus., to produce*. uppādedi, III. 12[2].

+निस् *to be produced*. ṇippajjadi, I. 34[18].

+सम् *to become*. *Caus., to accomplish, produce*. sampaṇṇam, III. 20[4, 31]. sampādemi, II. 41[6]. sampādemha, I. 12[2]. sampādaissadi, II. 43[1].

+समुद् *to be produced*. samuppaṇṇā, III. 4[9]; IV. 19[35].

पदि [°ति] *a husband*, I. 19[7].

पदीव [प्रदीप] *a lamp*, III. 22[4].

पंति [पङ्क्ति] *a line, row, series*. II. 1[2], 17[b]; IV. 12[b].

पब्भार [प्राग्भार] HD. 6 66. *a mass, large quantity*, II. 33[a].

पभाद [प्रभात] *day-break, dawn*, II. 6[10].

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*, III 22[9], IV. 18[30].

पमाण [प्र°] *measure, size, extent*, I. 16[3]; III 3[18].

पर ts. *other, different; intent on*, I 18[2, 9]; IV. 18[a], 22[2]. param, *however, excessively, at the utmost*, I. 1[b], 34[30]; II. 11[a]

परम ts *highest, best*, II. 28[d].

परमत्थ [°मार्थ] *truth, reality*, II. 22[1].

परमेट्ठि- [°ष्ठिन्] *an epithet of Brahmā*, IV 19[b].

परंपरा ts *an uninterrupted series, succession*, I 9[b], 18[4, 8, 9].

परहुअ [°भृत] *the cuckoo*, II 2[a].

परिअण [°जन] *attendants, suite*, I 28[6].

परिक्खण [परीक्षण] *testing, examining,* ii. 29[a].

परिक्खीण [°क्षीण] *emaciated, diminished,* ii. 6[10].

परिणदि [°ति] *maturity,* iii. 4[3].

परिपण्डुरत्तण [°पाण्डुरत्व] *dazzling whiteness,* iii. 34[b].

परिरम्भ ts. *embracing,* i. 2[a]; iii. 7[c].

परिवाडि [°पाटि] *order, succession,* iv. 16[b].

परिसप्पि- [°सर्पिन्] *moving about,* iv. 19[12].

परिसर ts. *neighborhood, environs,* iii. 19[a], 34[a]; iv. 7[a].

परिहास ts. *joking, merriment,* ii. 6[3].

परुस [°ष] *hard, harsh,* i. 7[a].

परूढ *see* रुह्+प्र.

परोक्ख [°क्ष] *invisible, unknown,* iv. 18[29].

परोप्पर [परस्पर] *each other, mutual,* iii. 11[b], iv. 12[b].

पल्लङ्क [पर्यङ्क] *a bed, couch,* i. 36[c].

पल्लव ts. *a sprout,* i. 26[b]; iii. 23[a].

पवञ्च [प्रपञ्च] *display, diversity,* ii. 40[a].

पवञ्च- [प्रपञ्चय-] *to display, show, expand.* pavañcida, i. 16[3].

पवण [°न] *the wind,* ii. 11[b], 14[b], 36[a]; iii. 22[4].

पवल [प्रबल] *violent,* iv. 1[a].

पवाह [प्र°] *a stream, current,* ii. 10[d]; iii. 10[c], 20[5].

पवेस [प्रवेशक] *an interlude in a drama,* i 6[c].

पसइ [प्रसृति] *the palm of the hand.* i. 30[c]; ii. 38[a].

पसिदि *the same,* i. 16[3].

पसर [प्र°] *outbreak, course.* iii. 20[7].

पसरण [प्र°] *going, streaming forth,* ii. 10[a].

पसव [प्र°] *blossom.* ii. 6[23].

पसाअ [प्रसाद] *propitiatory offering propitiation. favor,* i. 4[a]. 22[a]. 34[12].

पसाही+कृ [प्र°] *to present.* °kidañ. ii. 6[24].

पसार [प्र°] *spreading,* iii. 11[c].

पसाहण [प्रसाधन] *decoration, toilet,* i. 20[31]; ii. 19[a], 22[a], 24[3].

पसूण [प्रसून] *a bud, flower,* i. 19[a].

पह [°थ] *way; reach.* iii. 2[d].

पहा [प्रभा] *light. splendor, similarity,* i. 16[a].

पहार [प्र°] *striking, shooting,* iii. 7[b].

पहाव [प्रभाव] *power, efficacy,* ii. 6[22], 45[1]; iii. 8[4]; iv. 18[29].

पहुइ [प्रभृति] *beginning, beginning with,* i. 32[c].

पहुट्ट *see* स्फुट्+प्र.

पहुदि [प्रभृति] *beginning. beginning with, from, ever since,* i. 20[26, 34]; ii. 3[7].

पा *to drink. Caus., to cause to drink.* piämo. i. 22[b]. pianto, iii. 8[4]. piantī iv. 19[b]. pijjae. i. 23[b]. pijjantaṁ, i. 16[4]. pīdo, iii. 3[11, 12] païdā. ii. 29[12].

पाअ [°द] *foot; beam,* i. 4[4], 20[27]; iii. 28[3].

पाअन्त [पादान्त] *the extremity of the feet,* i. 14[2].

पाआर [प्राकार] *a rampart, wall.* ii. 31[a].

पाउअ [प्राकृत] *the Prakrit language,* i. 7[a].

पाउड *the same,* i. 6[3].

पाडिसिद्धी HD. 6. 77. *emulation, rivalry,* i. 10[b], 20[22, 23]; ii. 10[4].

पाढिआ [पाठिका] *a reciting or reading woman*, iv. $9^{13}$.

पाण [प्राण] *life, soul*, iii. $8^{a}$.

पाणि ts. *hand*, i. $27^{a}$; iii. $23^{a}$.

पामर ts. *a low-caste man*, i. $20^{29}$.

पारावअ [°त] *a pigeon*, iii. $27^{b}$.

पारिभद्द [°द्र] *the coral tree*, iv. $22^{a}$.

पाल् + प्रति *to guard, observe*. padivāledu, ii. $41^{2}$.

पालित्तिआ *capital; a treasure; a paragon of*, ii $3^{b}$; iv. $19^{4}$. (*K*, bhaṅgīprakārah pālayitṛkā, yadvā pālittaā iti deçīpadam mūlanīvyām vartata iti sampradāyah.)

पास [°र्श्व] *side, flank*, ii. $36^{b}$, $46^{b}$.

पाहुड [प्राभृत] *a present, gift*, ii. $7^{a}$.

पि *see* वि.

पिअ [प्रिय] *dear, beloved, agreeable*, i. $1^{b}$, $3^{a}$, $15^{c}$, $16^{1}$, ii. $27^{c}$; iv. $2^{b}$, $22^{1,2}$

पिअवअस्स [प्रियवयस्य] *a dear friend*, i. $18^{17}$, $20^{39}$, $32^{1}$, ii. $6^{10}$, $10^{6}$, $41^{2}$, $43^{2}$, iii. $2^{8}$, $20^{1}$, $34^{7}$; iv $9^{4}$.

पिअसही [प्रियसखी] *a female friend, a lady's confidante*, ii. $8^{3}$, $42^{5,10}$; iii. $30^{2}$, $34^{5}$.

पिक्क [पक्व] *ripe*, ii. $50^{d}$.

पिङ्ग ts. *yellow-red*, ii. $50^{d}$

पिच्छ ts. *tail-feather*, ii. $14^{a}$; iv. $14^{b}$.

पिञ्जर ts. *reddish-yellow, tawny, gold-colored*, ii. $8^{a}$, $12^{a}$; iii. $25^{b}$

पिण्ड ts. *mass, ball*, i. $35^{a}$

पिधाण [°न] *covering*, iv. $18^{38}$.

पिसुण [°शुन] *slanderous*, iii. $9^{d}$.

पिसुण- [°शुनय-] *to indicate*. pisunai, ii. $24^{d}$. pisuṇedi, i. $20^{6}$.

पिहुल [पृथुल] *broad, large*, iv. $9^{7}$.

पीड् *to press, squeeze*. pīḍio, iii. $7^{d}$

पीण [°न] *fat, round*, i. $18^{b}$; iii $7^{c}$.

पुङ्खिअ [°त] *furnished with feathers*, ii $3^{d}$, iv. $20^{d}$.

पुङ्खिद *the same*, iv. $9^{9}$.

पुञ्ज् *to heap up, collect*. puñjijjai, iii. $26^{d}$. puñjia, i. $14^{d}$.

पुञ्ज ts. *heap, multitude*, i. $19^{d}$, ii $46^{d}$.

पुट्ठ *see* स्पृश्.

पुट्ठी [पृष्ठ] *the back*, ii $39^{b}$.

पुणण्णव [पुनर्नव] *revived, refreshed*, iii. $20^{10}$.

पुणो [पुनर्] *again, back; on the other hand*, i. $34^{27}$; ii. $3^{c}$, $5^{c}$, $6^{b,13}$, $26^{c}$, $28^{4}$, $49^{b}$; iii. $17^{d}$, iv. $18^{17}$, $19^{35,37,47}$. puṇu, ii. $23^{d}$, iii. $9^{c}$, $14^{d}$. *Cp* उण

पुण्ण [पूर्ण] *filled, full, accomplished, fulfilled*, i. $20^{d}$, ii. $41^{d}$; iii. $19^{a}$, iv. $23^{b}$.

पुण्णिमा [पूर्णिमा] *the day of full moon*, i. $25^{8}$, $34^{d}$, ii. $6^{10}$, $29^{19,21}$; iii. $20^{15}$; iv. $19^{64}$.

पुत्त [°त्र] *a son*, i. $18^{6}$, $19^{7}$; iv. $2^{8}$.

पुत्तलिआ [°लिका] *a doll*, iii. $20^{5}$; iv. $18^{38}$.

पुत्ती [°त्री] *a daughter*, i. $20^{28}$, iv. $19^{24,50}$.

पुरदो [°स्तः] *before, in the presence of*, i. $18^{17}$, $19^{5,6}$, $20^{20}$, ii. $10^{6}$, $29^{6}$, iii. $30^{2}$

पुरन्धी [°न्ध्री] *an elderly married woman*, i $16^{3}$

पुरस्सर [पुरः°] *preceding*, i. $20^{16,31}$.

पुरिस [°ष] *a man*, i. $7^{b}$

पुरो [पुरस्] *before; formerly*, iii. $1^{c}$, $22^{a}$, iv $19^{a}$

पुलअ [°क] *horripilation, thrill of joy*, iv $21^{d}$.

पुलअ-, पुलोअ-, H. 4. 181. *to look, behold.* puloesı, III. 8[4]. pulantIa, II. 1[d].

पुलअण [°कन] *horripilation*, I. 15[a].

पुलिन्द ts. *a man of a certain barbarous tribe, a mountaineer*, IV. 14[b].

पुव्व [पूर्व] *eastern*, I. 14[2]; III. 25[b], IV. 9[3].

पूर ts *a stream, flood*, III. 28[a].

पूरण ts. *filling*, I. 34[39].

पृ *to fill.* pūriāe, I. 4[b].

पेऊस [पीयूष] *nectar*, iii. 20[2].

पेक्ख, पेच्छ *see* प्रेक्ष्

पेङ्खिअ [प्रेङ्खित] *swung, shaken*, i. 21[a].

पेम्म [प्रेमन्] *love, affection*, iii. 8[3, 4], 9[a, 1, 2], 12[b, 3], 15[b].

पेरन्त [पर्यन्त] *circuit, border*, III. 11[b].

पेसल [पेशल] *artificially made pleasant, seasoned*, IV. 5[b].

पोट्टिस *name of a poet*, i. 20[20].

पोत्त *a garment, cloth*, I. 27[b]; ii. 24[e].

पोत्थअ [पुस्तक] *a book*, i. 18[3].

पोप्फल [पूगफल] H. 1. 170. *the areca nut*, IV. 5[b].

पोम्मराअ [पद्मराग] *a ruby*, ii. 15[a], IV. 18[11].

प्रछ् *to ask.* pucchāmı, iii. 8[2]. pucchissam, i. 4[12]. pucchia, I. 34[1]. pucchIanti, i. 18[13].

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फंस [स्पर्श] *touch, contact*, III. 24[b]; iv. 21[e].

फग्गुण [फाल्गुन] *a Hindu month corresponding to February-March*, I. 20[29].

फण ts *the hood of a serpent*, I 20[b].

फणिलआ [°ता] *the betel plant*, i. 17[e].

फरअ HD. 6. 82 *a shield*, IV. 9[1].

फरक्किद [स्फारीकृत] *shaken, swung*, IV. 9[3].

फरिस [स्पर्श] *touch, contact*, IV. 6[c].

फल ts. *fruit, result*, II. 6[16]; IV. 21[a].

फलअ [°क] *plank, shield, expanse*, I. 30[b], 32[b], II. 15[a], 23[c], IV. 9[11].

फलिहमणि [स्फटिक°] *a crystal-stone*, II. 29[15].

फड् *see* स्फट्.

फार [स्फार] *large, great*, i. 20[b]; iii. 19[a].

फुड् *see* स्फुट्.

फुड [स्फुट] *clear, white, clearly, evidently*, II. 12[b]; IV. 22[d].

फुल्ल् *to open, blow, blossom Intens, the same.* phullanti, ii. 9[1]. phullāı, II. 38[a]. pamphullıā, I. 16[b].

फुल्ल ts. *a flower*, i. 19[a].

फेक्कार [फेत्कार] *a shriek, howl*, IV. 15[a].

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बइल्ल *see* गलिबइल्ल. *Cp Marāthī* baila.

बउलमाला [बकु°] *name of a woman*, IV. 9[10].

बक्कर [बर्कर] HD. 6. 89. *a jest*, II. 6[8].

बक्करकेली *name of a woman*, IV. 9[11].

बन्दि- [°न्दिन्] *a panegyrist, bard*, i. 16[3, 4].

बन्ध् + नि *to bind, close.* nibaddham, iv. 9[7].

बन्ध ts. *arrangement, literary composition, posture*, i. 6[2], 7[a]; II. 4[e]; iv. 11[a], 12[b].

बन्धव [बा°] *a kinsman, friend*, i. 16[3].

बम्ह- [ब्रह्मन्] *the god Brahmā*, I 24[a].

बम्हण [ब्राह्मण] *fem* °णI, *a Brāhmana*, *fem the wife of a Brāhmana*, I. 20[4, 26, 33, 43], iii. 8[1] *fem.* I 20[34].

बरिहि- [बर्हिन्] *a peacock*, II 15[b].

बला [°लात्] *perforce, violently,* i. 13$^{d}$; iv. 22$^{c}$.

बलि ts. *an oblation,* iv. 15$^{a}$.

बहल ts. *copious, abundant,* i. 13$^{a}$, 20$^{d}$; ii. 3$^{a}$, 37$^{a}$; iv. 21$^{d}$.

बहिणिआ [भगिनिका] *a sister,* i. 34$^{22,25,33,36,38}$; ii. 6$^{24}$, 9$^{1}$, 10$^{2,4}$.

बहु + मन *to value, esteem.* °mannedi, i. 28$^{c}$.

बहुसो [°शस्] *often,* i. 4$^{a}$; ii. 29$^{b}$.

बाउल्लिआ HD. 6. 92. *a doll,* iv. 19$^{65}$.

बाण ts. *an arrow,* ii. 11$^{c}$; iv. 13$^{b}$.

बाध् *to harrass, torment.* bāhaṇijjo, iv. 2$^{3}$. bāhaṇijjā, iv. 2$^{1}$.

बाल ts. *young, new,* i. 13$^{c}$, 15$^{a}$; ii. 41$^{b}$, 42$^{20}$, 45$^{a}$, 49$^{a}$; iii. 8$^{1}$, 19$^{d}$.

बालकइ [°वि] *a young poet,* i. 9$^{a}$.

बाह [°ष्प] *a tear,* ii. 9$^{b}$, 10$^{d}$; iii. 20$^{c}$.

बाहिर [बहिस्] H. 2. 140. *external,* i. 34$^{30}$.

बाहु ts. *an arm,* i. 30$^{b}$; iv. 12$^{a}$

बाहुमूल ts. *a shoulder,* ii. 24$^{a}$.

बिन्दु ts. *a drop,* i. 26$^{b}$; iii. 3$^{17}$, 4$^{a}$.

बिम्ब ts *the Bimba fruit; the disk of the sun or moon,* i. 13$^{a}$; ii. 20$^{b}$; iii. 25$^{d}$, 32$^{b}$; iv. 3$^{b}$. saṁpuṇṇa-bimbattaṇa [sampūrṇabimbatva], *fullness of disk,* iii. 25$^{d}$.

बिस ts. *the fibre, fibrous stalk of a lotus,* iii. 20$^{a}$; iv. 7$^{c}$.

बुड्ड H. 4. 101. *sinking, inclining,* ii. 31$^{d}$.

बुध् + वि *awaken.* vibuddho, iii. 7$^{d}$.

बोल् H. 4. 162. *Caus., to pass.* bolei, ii. 29$^{d}$.

बोल H. 4. 2. *speech, words,* ii. 4$^{a}$.

भअव- [भगवत्] *fem.* °vadī, *favored, exalted, venerable, holy,* i. 20$^{37}$; ii. 6$^{25}$; iii. 3$^{14}$; iv. 18$^{16,23}$, 19$^{4,13}$.

भङ्ग ts. *breaking,* i. 28$^{a}$.

भङ्गि ts. *bending,* iv. 9$^{a}$.

भङ्गुर ts. *fragile,* iii. 21$^{a}$.

भज्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband,* iii. 2$^{1}$.

भञ्ज् *to break.* bhañja, iii. 21$^{a}$.

भट्ट- [भर्तृ] *a lord, master,* iv. 9$^{16}$, 18$^{6,22}$.

भट्टारअ [°क] *venerable, worshipful,* iii. 20$^{23}$.

भण् *to say, speak; name, call.* bhaṇāmi, ii. 47$^{d}$; iv. 7$^{1}$. bhaṇāsi, i. 20$^{29}$; iv. 19$^{34}$. bhaṇādi, i. 34$^{25}$. bhaṇimo, ii. 23$^{d}$. bhaṇāmo, ii. 48$^{c}$. bhaṇantu, i. 24$^{a}$; iii. 9$^{1,2}$. bhaṇa, i. 20$^{17}$, 25$^{1,2}$; ii. 6$^{7}$, 40$^{4}$, 47$^{5}$; iii. 8$^{6}$; iv. 4$^{1}$. bhaṇaha, ii. 16$^{b}$. bhaṇia, i. 34$^{35}$. bhaṇantassa, i. 20$^{30}$. bhaṇṇaī, i. 5$^{a}$, 6$^{a}$. bhaṇīadi, i. 20$^{4,20}$; ii. 10$^{2}$. bhaṇṇae, iii. 12$^{b}$. bhaṇidā, ii. 42$^{33}$. bhaṇidaṁ, i. 7$^{1}$; iv. 2$^{6}$, 18$^{18,23}$.

भण्डअ [भाण्डक] *a small vessel, cup,* i. 20$^{26}$.

भत्त- [भर्तृ] *husband,* i. 11$^{b}$; ii. 8$^{b}$.

भद्द [°द्र] *happiness, blessing,* i. 1$^{a}$, 20$^{26}$; iv. 5$^{d}$.

भमण [भ्र°] *shaking, moving,* ii. 1$^{c}$.

भमर [भ्र°] *a bee,* ii. 13$^{b}$; iii. 2$^{b}$.

भमरटेण्टा [भ्र°] *having an unsteady character, or, having a scar like a bee,* i. 18$^{3}$. (*BNJ,* bhramaṇaçīlā; *P,* bhramaravat ṭiṭo yasyāḥ. ṭeṭo ni madhyasthito[!]maṇiviçeṣaḥ. ṭi-

ṭā bhīsaṇā, O, bhramarasadṛçena ṭeṭākhyaguhyāgena[!] ṭeṭā akṣigolakam iti kecit, K, bhamaraṭemte ity etad deçīpadam muṣṭiprahārapraruḍhe veçyorahkne vartate. bhramaravarṇakuṇamanāu tathā ca prayogah ṭemṭāvalokanakutūhalabhamgabhīrur iti yadvā bhramarāṇām viṭānām ṭemṭā bhūyate)

भवण [°न] *abode, dwelling, house,* ii. 6[22]; iv. 19[a, 17]

भविस्स [°ष्य] *what is to be, the future,* i 18[7].

भसल HD 6. 101. *a bee,* i. 16[c, d]; ii. 44[d].

भा *to shine, seem, appear.* bhāī, i. 23[d], 33[b], iii. 31[b].

+वि *the same.* vibhāī, ii. 41[d].

भादर [भ्रातृ] *a brother,* i. 20[18].

भामरी [भ्रा°] *walking round from left to right,* iv. 21[1].

भार ts. *a burden, weight, mass.* i. 18[2]; ii 21[a]; iii. 21[a].

भारिआ [भार्या] *a wife,* i. 12[5].

भाव ts. *being, condition; feeling, sentiment; a venerable, worthy man (term of address),* i. 4[15], 5[a]; ii. 10[c], 50[b]; iii. 10[b], 20[10].

भावणिज्जा *see* भू

भासा [°षा] *language, dialect,* i. 7[1], 8[b].

भिक्खा [°क्षा] *alms,* i. 23[a].

भिङ्ग [भृ°] *a bee,* i. 29[b]; ii. 6[a].

भिच्च [भृत्य] *a servant, slave,* i. 33[d].

भिद्+उद् *pass. to shoot up, be raised.* ubbhijjadu, iii. 20[6].

+णिस *to tear up, break through.* ṇibbhiṇṇassa, iv. 18[38]

भुअङ्ग [भुजङ्ग] *a paramour, gallant,* i 14[3]

भुज्ज [भूर्ज] *the birch tree,* iii 25[b].

भुत्थल्ल *food for a cat,* iv. 2[5]. (O, bhutthallah majjārīe bhutti. bhūmipātanayogyah, bharitrayogya iti vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. *erring, oblivious,* iv. 20[15].

भुवण [°न] *the world,* iii. 26[b], 28[b], iv. 20[a].

भू *to be, become. Caus., to cherish, affect, win.* hosi, i. 19[1]. hoi, i. 7[a], 8[b]; iv. 23[a]. bhodi, i 20[41], 34[10]; iv 3[1], 18[21, 22]. honti, i. 21[d]; ii. 10[d], 49[a]; iii. 19[d]; iv. 2[10]. hava, iii. 23[a]. hou, i. 1[a], 8[b], iii. 23[b], iv. 5[d]. bhodu, i. 14[2], 20[26, 27], 34[41]; ii. 49[4]; iii. 3[2], 22[6], 24[2], iv. 19[48], 21[6], 23[1]. havantu, iii. 24[b]. bhavissam, i 13[1]; ii. 28[4]. hohii, ii 39[a]; iii. 32[a]. bhavissadi, iv. 18[20, 32]. bhavia, i. 20[34]; ii. 9[1], 32[2]; iii. 3[18]. bhavidavvam, ii 42[21]. bhāvaṇijjā, ii. 26[c].

+अनु *to enjoy, experience, feel.* anubhavidam, i 34[25].

+सम् *to arise, be born Caus, to honor, show respect to; to fancy, imagine.* sambhūdānam, i. 18[9]. sambhāvehi, iii. 20[23]. sambhāvaissadi, iii. 20[17]. sambhāviadi, iv. 2[10].

भूगोल ts. *terrestrial globe,* iii. 25[a].

भूचन्द [°न्द्र] *an earth-moon*, ii. 27[b].
भूमि ts. *earth; ground*, i. 25[d], 34[13].
भूमिआ [°का] *character, costume in a play*, i. 12[3].
भूमीघर [°गृह] *cellar, underground chamber*, iii. 25[a].
भूस् *to adorn, decorate*. bhūsidā, ii. 11[6].
+वि *the same*. vihūsaanti, i. 31[a]. vihūsiā, ii. 22[b].
भूसण [°षण] *ornament, decoration*, i. 30[1], 31[b]; ii. 23[d], 25[a]; iii. 15[d], 26[b].
भृ *to fill, pervade; have, possess*. bhariam, iv. 23[d]. bharidā, iii. 20[2].
भेद [°द] 1. *splitting, wound*, iii. 11[d]. 2. *difference*, iii. 15[c].
भेरवाणन्द [भैरवानन्द] *name of a yogin*, i. 21[4], 24[2], 34[25, 33, 35]; ii. 6[22]; iv. 18[11, 20, 21, 34].
भो [भोस्] *a vocative particle, O, sir*, i. 18[1], 34[30]; ii. 24[2], 29[19], 32[1], 43[5], 44[2], 47[1]; iii. 2[1], 3[4], 8[4], 9[1], 22[3], 26[1]; iv. 20[12], 21[1].
भोज्ज [°ज्य] *food, meal*, i. 23[c].
भोदी [भवती] *honorific pronoun, used as term of respectful address to women*, ii. 42[7]; iii. 20[21]; iv. 18[3].
भ्रंश् *to fall, decline, decay*. bhaṭṭho, iii. 8[1].
भ्रम् *to whirl, swarm round*. bhamiaṁ, ii. 13[b].
+परि *to wander about, turn round*. paribbhamantu, iv. 11[a].

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मअ [°द] *madness, rut*, ii. 6[10].
°मअ [°य] *fem.* °maī, *made of, consisting of*, i. 36[a], iv. 18[11], 19[3].
मअच्छी [मृगाक्षी] *a deer-eyed woman*, ii. 46[c]; iv. 16[a].
मअण [°दन] *beeswax*, i. 13[a]. (*K*, himavranopaçamanārtham hi madhūcchiṣṭam adhare dadhatīti lokaprasiddhiḥ.)
मअण [°दन] *love, Cupid*, ii. 10[c], 16[b], 33[b], 36[b], 45[b]; iii. 12[b, d], 18[d], 21[b], 30[b]; iv. 1[a].
मअरकेउ [मकरकेतु] *the same*, iv. 20[c].
मअरद्धअ [मकरध्वज] *the same*, ii. 49[b]; iii. 9[2], 20[6]; iv. 19[54].
मअरलञ्छण [मकरलाञ्छन] *the same*, iii. 26[c].
मअलञ्छण [मृगलाञ्छन] *the moon*, ii. 47[b]; iv. 18[35].
मइरा [मदि°] *spiritvous liquor*, i. 20[36].
मउलि [मौ°] *head*, i. 4[c].
मंस [मां°] *flesh, meat*, i. 23[b].
मग्ग [मार्ग] *way, doctrine*, i. 22[b].
मग्गण [मार्ग°] *an arrow*, i. 32[d].
मङ्गलमाला ts. *name of a woman*, iv. 9[10].
मज्ज [°द्य] *spirituous liquor, wine*, i. 22[b], 23[b].
मज्जण [°न] *bathing*, iv. 4[b], 8[b].
मज्जणपाल [मज्जन°] *fem.* °lī, *keeper of a bath*, iv. 9[11].
मज्जारिआ [मार्जारिका] *a cat*, ii. 29[11].
मज्झ [°ध्य] *the middle, centre; the waist*, majjhe, *between, among*, i. 8[2], 18[1], 20[11], 30[a]; ii. 6[b], 20[b], iii. 4[4], 7[a], 19[b]; iv. 18[37].
मज्झअ [°ध्यक] *the same*, iii. 21[a].

मज्झण्ह [°ध्याह्न] *midday*, ii. 41[5]; iv. 4[a], 8[a].

मज्झिम [°ध्यम] *central*, i. 14[c].

मञ्जरि ts. *a shoot, sprout, flower-bud*, ii. 46[d]; iii. 13[d].

मञ्जिट्ठ [माञ्जिष्ठ] *fem.* °ṭṭhī, *red as madder*, ii 41[a].

मञ्जिट्ठा [°ष्ठा] *munjeet or madder*, ii. 50[c].

मञ्जीर ts. *an anklet*, ii. 13[a].

मञ्जु ts. *lovely, sweet*, i. 18[c], ii. 32[c].

मञ्जूसा [°षा] *a box, casket*, iv. 19[15].

मण- [°नस्] *mind, thought, desire*, i. 14[b], ii. 32[1]; iii 10[b], 11[b], 12[a], 28[b].

मणं [°नाक्] *a little, slightly*, iv. 9[c].

मणहरणा [मनो°] *fascinating; fascination*, ii. 28[b], 31[d].

मणि ts. *a gem, jewel*, i. 34[13], 36[a]; ii. 9[b], 15[a], 25[b], 29[15], 32[a], 33[b], 34[b]; iii. 2[a], 18[a,b]; iv. 10[b], 1[illegible].

मणीसि- [°नीषिन्] *clever, wise*, iv. 24[a].

मणोजन्तणा [°नोयन्त्रणा] *checking the mind*, iii. 16[2].

मणोज्ज [°नोज्ञ] *beautiful*, iii. 27[c].

मणोसु [°नोभू] *Cupid*, iv. 13[b].

मणोरध [°नोरथ] *wish, desire*, iii. 8[1].

मणोरह *the same*, iv. 9[d].

मणोहव [°नोभव] *Cupid*, iii. 10[d], 20[16].

मण्डण [°न] *an ornament, embellishment, trimmings*, i. 3[a], 28[a], ii. 47[c]; iii. 12[b,2], 13[b], 26[a], iv. 20[9].

मण्डल ts. *a globe, ring, disk; a group, collection*, i. 35[a], ii. 30[a]; iii. 5[a], 31[a], iv. 23[b].

मण्डली ts. *the same*, iii. 23[b], 26[b].

मण्डव [°प] *a hall, arbor*, i. 36[d].

मत्तण्ड [मार्त°] *the sun*, iii. 3[14].

मदिरावदी [°ती] *name of a woman*, iv. 9[12].

मद्दल [मर्दल] *a kind of drum*, iv. 16[a].

मन *to be minded, think.* mannemi, iii. 4[1]. manne, i 13[d], 30[a], 33[d], iii. 16[c], iv 2[a]. maṇṇedi, i. 28[8]. maṇnantao, ii. 8[b].

+ अभि *to honor, belove.* abhimada, ii. 6[17].

+ अव *to despise, disregard.* avamaṇṇida, i. 14[2].

मन्त [°न्त्र] *a Vedic hymn; a charm, spell*, i. 22[a], ii. 6[22].

मन्त- [मन्त्रय-] *to consult, deliberate, talk.* mantaantassa, ii. 6[15].

मन्थर- *to grow slow, to decrease.* mantharijjantu, iii. 20[7].

मन्द ts. *soft, gentle*, i. 17[b].

मन्दारवदी [°ती] *name of a woman*, iv. 9[12].

मम्मथ [°न्मथ] *Cupid*, iv. 2[1]. *Cp.* वम्मह

मरगअ [°कत] *an emerald*, ii. 13[a], iii. 2[a], 18[b].

मरगदपुञ्ज [°कत°] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29[7], 41[1], 42[20,21], 43[2]; iv. 18[3].

मरट्ट HD 6.120 *pride, elegance, charm*, ii. 23[c], iii 30[a]. (*K*, ii. 23[c] vilāsa.)

मरहट्ठी *a Marātha woman*, i 16[a].

मलअ [°य] *name of a mountain-range of South-western India*, i 15[d], 16[3,4], 20[c].

मलिण [°न] *black, dark*, iii 25[a].

मल्लिआ [°का] *a kind of jasmin*, i. 16[b].

मल्लजुज्झ [°युद्ध] *a boxing-match*, ii 21[b].

मसाण [श्मशान] *a cemetery*, iv. 15[b].

मसि ts. *lamp-black, a black powder used*

*to paint the eyes*, ii. $7^{b}$; iii. $32^{b}$; iv. $14^{a}$

मह् H. 4. 192. *to wish, long for.* mahijjaï, iii. $9^{c}$.

महग्घिद [°हार्चित] *praised*, i. $34^{33}$.

महल्ल HD. 6. 143. *old, elder*, ii. $9^{1}$.

महादेवी ts. *a great queen, queen-consort*, i. $28^{3}$.

महाबम्हण [°ब्राह्मण] *a great Brāhmaṇa*, i. $20^{29}$.

महामंस [°मांस] *dainty flesh, especially human flesh*, iv $15^{a}$.

महामेह [°घ] *a great cloud*, iii. $3^{14}$.

महाराअ [°ज] *a great king*, i. $12^{3}$, $28^{2}$; ii. $0^{3}$, $1^{5}$, $6^{12}$, $9^{1}$, $42^{13,16,17,19,21}$; iii. $30^{2}$, $34^{9}$; iv. $18^{3,21}$, $19^{60,62}$, $20^{6}$.

महावेअअन्ती [°वैजयन्ती] *a great banner of victory*, iii. $19^{d}$.

महिअल [°हीतल] *the face of the earth, the earth*, iii. $14^{e}$.

महिन्दवाल [°हेन्द्रपाल] *the king Mahendrapāla*, i. $5^{b}$.

महिला ts. *a woman*, i. $7^{b}$, $22^{b}$, $25^{4}$.

महिसी [°षी] *a buffalo-cow*, i. $19^{c}$.

मही ts. *the earth*, ii. $22^{b}$.

महीवल [°तल] *the surface of the earth, the earth*, i. $34^{34}$; ii. $10^{3}$.

महु [°धु] *the spring*, ii. $5^{b}$, $6^{31}$; iv. $7^{d}$, $19^{56}$. mahūsava [°dhūtsava], *the spring festival*, i. $16^{3}$.

महुर [°धुर] *sweet, charming*, i. $28^{2}$, $36^{d}$; iii. $1^{c}$.

महुर- [मधुरय-] *to become sweet.* mahurijjaï, ii. $26^{d}$.

महुरिम- H. 2. 154. *sweetness, beauty*, ii. $2^{b}$.

महूसव [महोत्सव] *a great festival*, i. $8^{d}$, iv $9^{1}$, $21^{6}$.

महेन्दआल [महेन्द्र°] *jugglery*, ii. $44^{1}$.

महोसह [°हौषध] *a great, efficacious herb*, iii. $20^{d}$.

मा ts. *a prohibitive particle, not*, i. $20^{5,11,17,48}$; ii. $6^{7}$, $39^{a}$, $40^{c}$; iii. $8^{6}$, $21^{a}$, $32^{a}$, iv. $4^{1}$.

मागही [°गधी] *the Māgadhī style in poetry*, i. $1^{c}$.

माण [°न] *pride, jealous anger*, i. $15^{b}$, $18^{a}$; iii. $30^{a}$.

माणस [°नस] *mind, heart; name of a sacred lake*, ii. $6^{10}$, $50^{b}$; iii. $2^{d}$, iv. $23^{a}$ (rosakasāamāṇasavaī [roṣakaṣāyamānasavatī], *having her mind affected by anger*).

माणिक्क [°क्य] *a ruby*, i. $20^{25}$; iii. $15^{d}$; iv. $19^{65}$.

माणिक्कचन्द [°क्यचन्द] *name of a bard*, iii. $26^{2}$.

माणिक्कमाला [°क्यमाला] *name of a woman*, iv. $9^{10}$.

माणिणी [°निनी] *an angry, jealous woman*, ii. $50^{b}$; iii. $27^{d}$, $30^{3}$.

माणुस [°नुष] *a man; mankind, the world of men*, i. $31^{b}$; ii. $25^{a}$: iii. $8^{1}$, $14^{d}$, $16^{2}$; iv. $23^{d}$.

मादा [°ता] *a mother*, i. $20^{25}$.

मादुच्छअ *fem.* °cchuā. H. 2. 142. *a maternal uncle, fem. aunt*, i. $34^{10,13}$.

मारुद [°त] *wind*, i. $18^{3}$.

मालई [°ती] *a great-flowered jasmin*, iii. $2^{b}$.

माला ts. *a garland, chaplet, row, string*, i. $20^{9}$; ii. $6^{b}$, $13^{b}$, $20^{a}$; iii. $18^{b}$; iv. $9^{10}$.

मारिसिआ [॰शी] *the same*, i 11[a], 17[a], iii. 2[b].
मास [॰ष] *a weight of gold*, iii. 31[c].
मास ts. *a month*, iv 9[1]
माहप्प [॰हात्म्य] *majesty, dignity*, i 9[b]
मिअङ्क [मृगा॰] *the moon*, ii 42[a], iii. 21[a], 26[d].
मिअङ्कमणि [मृगा॰] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18[c].
मिअङ्कलेहा [॰गाङ्कलेखा] *name of a woman*, iv. 9[2]. ॰kadhā [॰kathā], *the story of Mṛgāṅkalekhā, a poem of Aparājita*, i. 8[3].
मिअङ्ग [मृद॰] *a kind of drum*, i. 4[a].
मिट्ठत्तण [मृष्टत्व] *sweetness*, iii. 14[c].
मिहुण [॰थुन] *a pair, couple*, iii. 9[a].
मिल् *to join, combine*. milido, ii. 6[13]. milidam, i. 34[11]. milidassa, iii 9[3].
मिलाण [म्लान] *faded, withered*, ii 6[10]
मिस [॰षम्] *under the pretext of, in the disguise of*, i. 18[c], iv. 22[d].
मिहुण [॰थुन] *a pair, couple*, i 14[d].
मील् *to be closed* milanta, i 35[d].
+सम *to close the eyes*. sammīliīpaṁ, iii 7[b].
+समुद *to become manifest* samummilia, i. 31[b], ii 25[c].
मुउन्द [॰चुकुन्द] *name of a tree*, iii 25[c].
मुरुक्ख [मूर्ख] *foolish*, i. 18[c].
मुच् *to loose, let go, quit* muñcahi, i 19[a]. muñcanto ii 50[b], ii. 25[c]. muñcanti, iii 27[b]. mottuna, iii 3[4], ii 13[a] mukko, ii 6[1], iii 34[a] mukko, iii 10[a]. mukka, i, 29[a], 31[a]
+अव *to loosen, take off* avamukka, i. 28[a]
+उद *to loosen, shed*. ummukka, iii 28[d].
मुच्छा [मूर्छा] *fainting, swooning*, i 35[c].
मुट्ठि [॰ष्टि] *the clenched hand, fist*, i 30[a]; iii 19[b].
मुण् H 4 7. *to know, think, understand*. munasi, iii 8[a]. munijjadi, i 28[c]. munido, ii 49[1].
मुणाल [मृ॰] *fem* ॰lī, ॰lī. *a lotus-fibre*, ii. 6[12], 11[c], iii. 20[c].
मुत्ता [मुक्ता] *a pearl, pearl-oyster*, i. 20[c]; iii 3[11].
मुत्ताहल [॰क्ताफल] *a pearl*, iii 3[a], 4[a], 5[a]. ॰ttana [॰tva], *condition of being a pearl*, iii 4[c].
मुत्ताहलिल्ल [॰क्ताफलवत्] *abounding in, or consisting of pearls*, i. 4[c], iv 10[a]
मुत्ति [॰क्ति] *release, final emancipation*, i 24[a]
मुद्दा [॰द्रा] *a seal, stamp, token*, i. 33[c]; ii 2[a], 11[a], iii 9[c]
मुद्दिअ [॰द्रित] *sealed, closed*, i 35[d]
मुद्ध [॰ग्ध] *foolish, innocent; charming, lovely*, i 16[b], 19[3], 31[3], ii. 26[a], iii. 21[a], 22[a].

मूल ts. *root, ground*, i. 4$^{b}$, 16$^{c}$; ii. 2$^{a}$, 24$^{a}$; iv. 2$^{1}$, 18$^{30, 38}$.

मृ *to die. Caus., to kill.* mudo, i. 20$^{11}$. māranijjā, ii 5$^{b}$.

मज् *to purify, cleanse.* majjidā, ii. 11$^{5}$.

मेल्ल् H. 4. 91. *to loosen, emit, to be emitted.* mellanti, iv. 22$^{d}$.

मेहला [°खला] *a girdle, flank of a mountain*, i. 20$^{a}$; ii. 32$^{b}$; iii. 13$^{a}$; iv. 7$^{b}$.

मोक्ख [°क्ष] *final emancipation; scattering, strewing*, i. 22$^{b}$, 24$^{d}$; iv. 21$^{1}$.

मोत्तिअ [मौक्तिक] *a pearl*, ii. 17$^{a}$; iii. 4$^{5}$, 20$^{3}$, 27$^{b}$. °ttaṇa [°tva], *condition of being a pearl*, iii 4$^{b}$.

मोदअ [°क] *sweetmeat*, iii. 8$^{1}$.

मोर [मयूर] *a peacock*, iv. 14$^{b}$.

मोलि [मौ°] *head*, i. 11$^{a}$; iv. 20$^{7}$.

मोहण [°न] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2$^{b}$, 32$^{d}$; ii. 32$^{d}$; iii. 26$^{c}$.

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यद् *who, which, what, that, when, because, in order that.* jo, i. 6$^{a}$, 19$^{7}$, 21$^{5}$, 34$^{10}$, iii. 12$^{a}$. jā, i. 8$^{b}$, 19$^{7}$; ii. 23$^{b}$; iii. 15$^{a}$; iv. 9$^{5}$. jaṁ, i. 13$^{c}$, 19$^{7, 8}$, 20$^{27, 29}$, 21$^{c}$, 25$^{d}$, 26$^{a, b, c}$, 29$^{a}$, 34$^{29, 36}$; ii. 3$^{d}$, 6$^{17}$, 7$^{b}$, 8$^{a}$, 11$^{d}$, 27$^{c}$, 28$^{b}$, 46$^{c}$, 47$^{1}$; iii. 9$^{c}$, 16$^{2}$, 23$^{b}$; iv. 4$^{c}$, 9$^{19}$, 18$^{16, 23}$, 19$^{27}$, 22$^{a, b}$, 23$^{d}$. jeṇa, i 18$^{5}$, 20$^{27}$, 34$^{39}$; ii. 8$^{d}$, 42$^{21}$, 44$^{2}$; iii. 16$^{d}$, 34$^{9}$; iv. 18$^{21}$. jenam, i. 32$^{d}$; iii. 13$^{d}$. jia, ii. 41$^{d}$. jassa, i. 9$^{b}$, 10$^{b}$, 18$^{2}$; iv. 3$^{c}$, 20$^{b}$. jissā, ii. 23$^{a, d}$; iii. 22$^{a}$. jassiṁ, ii. 28$^{c}$, iii. 10$^{a}$. je, i. 19$^{b, c}$, 20$^{a}$; ii. 5$^{a}$; iii. 17$^{b}$, 24$^{a}$; iv. 21$^{a, b}$, 22$^{a, b}$. jehi, iii. 22$^{d}$. jānaṁ, i. 33$^{c}$; iii 11$^{a}$, iv. 9$^{b, c}$. jesum, ii. 5$^{c}$.

यन्त्र- *to restrain, regulate.* jantia, iv. 17$^{a}$.

यम + सम *to restrain, bind, gather.* saṁjamanti, i. 27$^{c}$.

या *to go, happen, be possible.* jāsi, ii. 8$^{d}$. jāi, i 21$^{c}$, 30$^{b, d}$; iv. 20$^{b}$. jāmo, i. 22$^{b}$. janti, iv. 9$^{d}$. janti, ii. 31$^{d}$.

+ प्रति *to believe, trust.* pattiāmi, ii. 6$^{6}$.

युज् *to be proper, fit.* jujjadi, i. 34$^{39}$.

+ नि *to appoint, use.* niuñjiāmi, i. 20$^{14}$. niuñjiasi, i. 20$^{13}$. ṇiuttāo, iv. 9$^{5}$.

+ प्र *to represent on the stage, act, perform, to use, employ.* pauñjadha, i. 10$^{1}$. pauñjaïum, i. 11$^{b}$. pauñjiadi, i. 20$^{26}$.

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रअ [°य] *force, speed*, ii. 31$^{c}$, 39$^{a}$.

रअण [°त्न] *a gem, jewel*, i. 14$^{a}$, ii. 18$^{a}$.

रअणि [°जनि] *night*, ii 11$^{b}$.

रअणिवल्लह [°जनिवल्लभ] *the lover of the night, the moon, which is also called* rājā, i. 5$^{a}$.

रइ [°वि] *the sun*, i. 25$^{b}$; iv. 2$^{b}$, 3$^{b}$.

रइ [°ति] *sexual pleasure; the wife of Cupid*, i. 2$^{b}$, 15$^{b}$; ii. 2$^{d}$, iv. 9$^{c}$.

रइरमण [रति°] *Cupid*, iii. 19$^{d}$.

रउद्द [रौद्र] *violent, wild*, iv. 15$^{a}$.

रक्खण [°क्षण] *guarding*, iv. 9$^{5}$. °ghara [°gṛha] *a prison*, iii. 34$^{9}$, iv. 19$^{27}$. °bhavana [°na] *the same*, iv. 9$^{5}$.

रक्ष् *to guard, watch.* rakkhijjae, i. 32$^{c}$.

रच् *to arrange, produce.* raïa, iii. 30[a]. raïā, ii. 20[a].

+वि *to arrange, effect, perform, make.* viraanti, i. 13[b]; iv. 17[b]. viraïenam, ii 44[b].

रच्छा [°थ्या] *a high-way, main road,* i 20[29], 32[2].

रज् *to be colored, pleased. Caus., to please, satisfy.* rajjae, iii. 33[a] rajjanti, iii. 6[b]. ratta, ii. 50[c]. rañjedi, i. 19[7].

रण् *to sound, tinkle* rananta, ii. 32[a], 33[b]. rania, ii 47[a].

रण्डा ts *a slut, whore, widow,* i. 23[a], iii. 8[1].

रत्त *see* रज्.

रत्ति [रात्रि] *the night,* iii. 7[a]; iv. 9[b].

रअण [°त्न] *a gem, jewel,* i. 20[18], 25[4, 6]; iv. 19[15].

रअणचूड [रत्न°] *name of a bard,* i. 16[2].

रअणाअर [रत्नाक°] *the ocean,* iii 3[18].

रदि [°ति] *sexual pleasure,* ii 49[2].

रम् *to rejoice at, have sexual intercourse with.* ramāmo, i. 22[b].

+वि *to come to an end, to cease.* viramaü, iv. 24[b].

रमण ts *the hip and the loins,* i. 30[b], 34[a], ii. 23[c], 34[a]; iv. 7[b].

रमणिज्ज [°णीय] *pleasant, charming,* i. 14[2], 20[7, 8], 30[1]; iv 5[1].

रमणी ts *a lovely young woman,* ii. 30[a].

रमणीअ [°य] *pleasant, charming,* iii. 31[1].

रम्म [°म्य] *pleasing, agreeable, lovely,* i. 23[d]; iv. 9[a], 16[a].

रव ts *a cry, yell, noise, sound,* ii. 32[c], 33[b], 34[b]; iv. 15[a], 16[a], 17[b].

रस ts. *sap, juice, flavor, desire, love, sentiment (in poetry),* i. 12[b], 14[b], 24[d], 29[c], ii 11[a, 1], 12[a], iii. 10[c], 31[1], 33[a]; iv. 5[b].

रसाअण [°यन] *an elixir of life,* ii. 8[2].

रह्+वि *to quit, leave.* virahido, iii. 8[1].

रह [°थ] *a carriage,* i. 21[c], 25[b]; ii. 18[b], 34[a].

रहस [°भस] *impetuosity,* i. 15[b]; ii. 44[b]; iii. 2[c].

रहस्स [°स्य] *secret, mystery, esoteric teaching,* ii. 49[b, 1, 2].

रहुउल [°घुकुल] *the Raghu-family,* i. 5[b].

राअ [°ग] *passion; a melody,* ii. 2[d]. rā-arāa [rāgarāja], *the king of melodies, the best musical mode,* ii 2[e].

राअ- [°जन्] *a king,* i. 34[a]; iv. 18[13].

राअउल [°जकुल] *a royal family, court,* i 20[26, 27, 33].

राअकेली [राज°] *name of a woman,* iv. 9[11].

राअसुअ [°जशुक] *a king-parrot,* ii. 14[a].

राअसेहर [°जशेखर] *the poet Rājaçekhara,* i. 5[4], 10[a], 11[a].

राढा ts. *lustre; name of a district in Bengal,* i. 14[3].

राहु ts. *name of a demon,* ii. 21[b].

रिञ्छोली HD. 7. 7. *a row, line, series,* iii. 20[7].

रित्त [°क्त] *empty, void,* ii. 40[2]. °ttaṇa [°tva], *indigence,* iv. 24[b].

रीइ [°ति] *style, diction,* i. 1[d].

रीदि *the same,* i. 20[1].

रुइ [°चि] *wish, passion, liking,* iii. 14[d].

रुट्ठ [°ष्ट] *angry,* i 36[d].

रुद्द [°द्र] *the god Çiva,* i 4[b].

रुप्प [रूप्य] *silver*, i. 4b.

रुह् + अधि *to ascend.* ahirūdhāe, ii. 29[21].

+ आ *to ascend, obtain. Caus., to raise, place; to plant.* āruhia, iv. 9[18]. ārūḍhaṁ, i 9b. ārovidā, ii. 42[29]. ārovidavvā, ii 29[6].

+ प्र *to develop, rise, grow* parūḍha, iii. 9[2]. parūḍhe, iii. 8[4].

रुहिर [॰धिर] *blood*, iv. 19a.

रूढि ts. *growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii 27d.

रूअ [॰प] *form, figure, beauty*, i 29[2], 31a, 34[17]; ii. 12b, 49[1]; iii. 9b; iv. 9a, 14b, 20a.

रे *a vocative particle, ho*, i. 18[5].

रेणु ts. *dust*, i. 29d.

रेह् H. 4. 100 *to shine, appear beautiful.* rehai, ii. 16b. rehae, ii. 23b.

रेहा *shine, beauty* (*K*. ii. 41c çobhā), ii. 41c, 49[1]; iv. 20a.

रेहा [॰खा] *line, streak*, ii. 37b; iv. 12a,

रोमञ्च [॰माञ्च] *horripilation*, iv. 22d.

रोमञ्चिअ [॰माञ्चित] *with the hair erect, thrilled*, ii. 46d.

रोस [॰ष] *anger, wrath*, ii. 47[4]; iv. 23a.

रोसाण- H. 4. 105. *to polish.* rosāniam, ii. 12b, iii. 22b.

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लअ [॰य] *time in music*, iv. 12b, 17a, b.

लआ [॰ता] *a creeper, creeping plant*, i. 28b, 34a, ii 1d, 9d, 11c; iii 27b

लक्ख [॰क्ष] *one hundred thousand*, iii 4[5].

लक्ख [॰क्ष्य] *aim, mark*, ii. 41d.

लक्ख् *to see, behold.* lakkhijjae, i. 16c. lakkhiadi, iii 10[1].

लग्ग् *to adhere, cling to, to follow, elapse.* laggaï, ii. 25b. lagga, i 16c, 26a. laggā, i. 22b, ii. 6[15]. laggam, ii. 24a laggassa, i. 20[30]. laggehi, i. 16d.

लङ्का ts *name of Ceylon and its capital*, i. 17d, 20a

लङ्घिम- [॰मन्] *youth, freshness*, ii. 24d.

लङ्घ् *to leap, jump over.* laṅghaanti, ii 31c.

लङ्घि- [॰ङ्घिन्] *mounting, transgressing*, ii. 27a.

लच्छी [॰क्ष्मी] *success, splendor, the goddess of fortune*, i 20[56], 33b, 34[18]; ii. 22b, 25b, 28d, 41[6], 48b, iii. 18a, 22a, 26[1]; iv. 19[66].

लञ्छण [लाञ्छन] *the (moon) mark, or spot on the moon*, iii. 32b.

लञ्छणमअ [लाञ्छनमृग] *the spot on the moon, which is held to resemble a deer*, iii. 31b.

लञ्छिअ [लाञ्छित] *marked, furnished with*, ii. 7b

लडह HD 7. 26. *charming*, iii. 18d.

लट्ठि [यष्टि] *a stick, stem, stalk, liana, a string of pearls adorned with a gem, anything thin or slender (at the end of compounds after words meaning body)*, ii. 6[22], 10a, 24d, 41a; iii. 2a, 5b, 18b, iv. 19[64].

लण्ह [श्लक्ष्ण] *soft, smooth, fine, charming*, iii 28b, iv 8a. lanhaa, *the same*, ii 24c

लआ [°ता] *a creeper, creeping plant*, i. 16[3], 34[39].

लव+आ *to speak* ālaviadi, i 4[11].

+उद् *to speak, say.* ullavidam, iv. 18[17].

लभ् *to take, get, obtain. Caus., to cause to take, to give.* lahaī, iv. 3[b]. lahadi, i 20[27, 29]. lahantu, iii. 13[d]. laha, i. 20[29]. lahasu, iv. 19[5]. lahadu, iii. 20[10]. laheȷȷa, iii. 33[b]. lahantī, ii. 31[b]. labbhai, iv. 23[d]. laddha, i. 20[14]. laddhā, iv. 23[b]. laddham, ii. 1[c]; iv. 22[c]. lambhio, ii. 44[c]. lambhido, iii. 20[16]. lambhiā, ii. 13[a].

+समा *to touch, anoint.* samālambhanīo, ii 11[1].

लम्ब् *to hang down.* lambijjanta, iii 27[b].

+अव *to resort to, partake in.* avalambedi, i 20[9].

+आ *to support.* ālambia, i. 26[b].

लम्ब ts *hanging down*, i 20[10].

लम्बत्थणी [°स्तनी] *a woman with large, pendulous breasts*, i. 20[7].

लम्भ ts *attainment, obtaining*, ii. 28[c], iii. 15[b]

लस *to appear, come to light.* lasia, ii 49[b].

+वि *to shine, become manifest.* vilasai, i. 36[d], ii 48[b].

लहुं [°घु] *quickly, easily*, iii 11[d], iv. 19[18].

ला H 4. 238 *to put on* lenti, i. 13[b]

लाआ [°जा] *parched or fried grain*, iv. 21[1].

लाडदेस [°टदेश] *name of a country, part of Gujarāt*, iv 18[15, 23].

लायण्ण [°ण्य] *beauty, loveliness*, i. 32[a]; ii. 3[a], iii 1[c], 19[a], 20[10].

लास [°स्य] *dancing, dance*, iv. 10[a].

लाह [°भ] *gaining, obtaining*, i. 12[a].

लिह् *to write, engrave, paint.* lihaī, ii. 40[b]. lihijjai, i. 27[c]. lihido, ii. 8[1].

+वि *to engrave, paint.* vilihiuṁ, i. 30[d].

लिङ्ग्+आ *to embrace.* āliṅgasu, i 34[22].

लिह् *to lick, grind, rub* lidha, i. 16[a].

+वि *to lick, to delight in.* vilihantu i. 1[d].

लीला ts. *play, sport, beauty, ease, grace*, i. 34[16], 36[a]; ii. 30[d], 37[a], iii. 3[9]; iv. 4[b], 7[a], 17[b]. līlāghara [°gṛha], *a pleasure-house*, iii. 27[d]. līlāvana [°na], *a pleasure-garden*, iv. 2[1]. līlojjāna [°dyāna], *the same*, iii. 22[1].

लीलाइअ [°यित] *play, sport*, ii. 34[a].

लुण्ट् *to rob, plunder.* luṇṭijjanti, iii. 20[3]. luṇṭia, iii. 11[b].

लुप+वि *to tear off.* vilutta, ii. 24[3].

लुम्बी HD. 7. 28. *a creeping plant, liana*, i 32[2].

लेह [°ख] *a letter, writing*, ii. 6[17, 20].

लेहा [°खा] *a line, streak, the moon's crescent*, ii. 20[a], 41[b], 43[5]; iv. 9[1].

लोअ [°क] *the world, mankind, men*, ii. 50[a]; iii. 9[d]; iv. 18[b].

लोअण [°चन] *an eye*, i 26[a], 35[d], ii. 3[a], 50[a], iii 8[4], 16[a], 19[a], 21[b].

लोट्ट H 4. 146. *to sleep, to roll on the ground.* loṭṭaī, ii. 4[b].

लोट्टण *rolling on the ground.* racchā-lottanī, *street-walker, strumpet,* i. 20[28].

लोल ts. *shaking, quivering,* i. 36[c].

लोह ts. *copper,* i. 20[9].

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व *see* ब.

°वअ [पद] *foot,* iii 3[9].

वअंस [°यस्य] *fem.* °ṃsī, *friend, companion,* ii. 13[a].

वअण [°चन] *voice, speech, words,* i. 19[2, 3], 20[29], 21[5]; ii. 42[20].

वअण [°दन] *face,* ii. 11[d], 18[b], 29[21], 42[a]; iii. 32[a]; iv. 6[b].

वअस्स [°यस्य] *fem.* °ssī, *friend, companion,* i. 20[17], 25[3]; ii. 6[2, 13], 11[1], 29[4, 16], 43[11], 47[1]; iii. 2[1, 8], 3[4], 8[2], 12[9], 20[b]; iv. 2[6], 5[d], 18[34], 20[12], 21[1].

वंस [°श] *family, flute,* i. 4[7], 18[9].

वंसरोअणा [°शरोचना] *bamboo-manna, Tabasheer (whose lustre is similar to that of the opal),* iii. 4[a].

वच् *to speak, call.* vuccāmi, i. 34[15].

वच्छ [वृक्ष] *a tree,* ii. 44[a].

वच्छ- [°क्षस्] *the breast, bosom,* iii. 19[b].

वच्छा [°त्सा] *a girl, young woman,* iv. 19[19, 32, 44].

वच्छोम *name of a town, the capital of Kuntala, according to the commentaries, Vidarbhā,* i 25[5].

वच्छोमी *the Vāidarbhī style in poetry,* i 1[c].

वञ्च् *to deceive, dupe.* vañcio, ii. 8[a].

वञ्चणा [°ना] *fraud,* iii 34[7].

वड [°ट] *the fig-tree,* iv. 18[30, 38].

वडसावित्ती [°टसावित्री] *the divinity fancied to be in the Vata-tree during the Vatasāvitrīvrata, an observance among women on the day of the full moon of Jyāistha,* iv. 9[18].

वड्डत्तण [वड्डत्व] HD. 7. 29. *growth,* iv. 3[a].

वड्ढण [°र्धन] *growth, increase,* ii 29[13].

वड्ढावअ [वर्धापक] *fem.* °vīā, *congratulating,* i. 16[1].

वड्ढिम- [वृद्धि] H. 2. 154. *growth, length,* i. 34[c].

वण [°न] *a forest,* i. 17[b], 18[18]; ii. 50[a].

वण्ण [°र्ण] *color, beauty,* i. 14[2]; ii. 7[b], 41[c].

वण्णण [°र्णन] *description, praise,* ii. 1[a]; iii. 30[2].

वण्णिआ [°र्णिका] *a color, paint,* i. 4[8].

वत्ता [वार्ता] *tidings, news,* iv. 9[2].

वत्थु [°स्तु] *an object,* iii. 31[1].

वद् *Caus., to cause to sound, to play.* vāia, iv. 16[a].

वदी [°ती] *the suffix* vatī, iv. 9[12].

वन्द् *to salute, pay homage to, to worship.* vandidum, i. 36[1]. vandīadi, i. 20[38].

वम्मह [मन्मथ] H. 1. 242. *Cupid,* ii. 3[d], 18[b], 39[b], iii. 11[c]. *Cp* मम्मह.

वर ts. *best, excellent; a boon, favor; a bridegroom,* i. 1[b], 12[b]; ii. 17[a]; iv. 19[5].

वरिट्ठ [°ष्ठ] *best, most excellent, preeminent,* ii. 11[d]; iii 2[c].

वरिल्ल *a cloth, garment,* ii. 36[a]; iii. 3[c] 22[4]; iv. 7[b].

वरिस [वर्ष] *rain, a year,* i. 20[41]; iv. 24[b].

वरिसधर [वर्ष°] *a eunuch,* iii. 34[4].

वरिसि- [°र्षिन्] *raining,* iii. 3[11].

वण्ण- *to describe, praise.* vannemi, ii. 32[2]. vannaa, i. 18[14]. vannıası, i. 20[10]. vannido, i. 8[1, 3]. vannidā, ii. 24[2], iii. 26[1].

वल् *to turn round, surround; appear.* valanta, iii. 27[d]. valia, i. 30[a], ii. 24[a]; iii 2[c].

वलअ [°य] *a bracelet; a circle,* i. 25[d]; ii. 9[b], 16[a], 32[c]; iii. 18[a], 18[a], 27[a], 32[b]; iv 7[c].

वलइअ [°यित] *surrounded, encircled; bowed, curved,* i. 33[d]; iii. 19[b]; iv. 20[d].

वलही [°भी] *the sloping roof,* i. 36[a].

वली *a fold of skin on the belly,* ii. 1[b].

वल्लह [°भ] *dear, beloved; lover, husband,* i. 18[a], 19[b], 34[8]; ii. 6[23], 29[21].

वल्लहराअ [°भराज] *name of a king,* i. 34[8].

वल्ली ts. *a creeping, winding plant,* ii. 35[b].

वस *to dwell.* vasaï, iv. 20[c].

+नि *to dwell, stay.* nivasaï, ii. 49[b].

वस+नि *to put on, wear; to attire.* niatthā, ii. 14[a]. ṇivasiaṁ, i. 26[c].

वस [°श] *influence; used in the instrumental case with the sense, on account of,* i. 31[a], 36[c]; ii 31[c]; iv. 18[a, b].

वसन्त ts *the spring,* i. 12[8], 13[d], 18[14]; ii 1[8].

वसन्तसेणा [°ना] *name of a woman,* iv. 9[9].

वसुंधरा ts. 1. *the earth,* i. 16[3]. 2. *name of the wife of the Vidūṣaka,* i. 20[34].

वसुहा [°धा] *the earth,* i. 25[a].

वह् *to bear, carry.* vahanti, i. 19[a]. vahanto, i. 18[2].

+समुद् *the same.* samuvvahadi. i. 20[27].

वहू [°धू] *a wife,* i. 21[a]; ii. 2[a]; iii. 26[a]; iv. 8[d].

वा ts. *or,* i. 18[b, 10, 18], 20[10], 30[2]; ii. 27[a]; iii. 20[16, 17]; iv. 18[36].

वा *to blow.* vāanti, i. 17[d].

+निस् *Caus., to blow out.* ṇivvāvido, iii. 22[1].

वाअ [°त] *wind,* i. 15[d].

वाअण [°दन] *sounding playing,* iv. 18[a].

वाणी ts. *speech, voice,* i. 1[b], 20[7].

वाद [°त] *wind,* i 32[2].

वाम ts. *left,* i. 20[15], 28[4].

वामण [°न] *a dwarf, pigmy,* iii 34[8].

वारअ [°क] *a vessel, cup,* iv. 10[b], 13[a].

वारि ts *water,* iv. 6[b], 8[c].

वारुण ts. *consisting of water,* iv. 13[b].

वारुणी ts *spirituous liquor,* iii. 14[a]; iv. 6[b].

°वाली [पा°] *edge,* i. 15[a].

वास+परि *to make fragrant.* parivāsıa, iv. 5[c].

वास ts. *dwelling, abode,* ii. 3[b]; iii. 22[1]

वास [व्या°] *the poet Vyasa,* i. 1[a].

वासर ts. *the day,* i. 35[a]; ii. 2[d]; iv. 9[d].

वाहि- [°हिन्] *fem.* °hinī, *bearing, carrying,* iv. 9[10].

वि, *after anusvāra* पि, [अपि] *though, also, cp.* kiṁ. ' vi, i 4[5, 9], 7[a], 8[a],

13c, 16d, 2, 18[8], 20d, 7, 8, 10, 13, 14, 39, 24a, 25b, 27c, 28[2, 3, 4, 5, 8], 30[1], 31a, b, 33c, 34[13, 30, 32, 34], 36[1]; ii. 1[3], 5c, 6[13, 25], 8d, 10[4], 18a, b, 23c, 25a, b, 28[3], 29[10], 41[3, 5], 42a, b, 11, 15, 45a, 46[1], 47c, 48a, b, 49[1]; iii. 1b, d, 3c, 4, 4[9], 8b, 4, 9a, 15c, 20[3], 33a; iv. 1b, 6d, 9[2], 16a, 18[17, 21, 22, 25, 31], 19[2, 8, 50, 60], 20[1, 6], 22[2], 23[1]. pi, i. 1b, 4[12], 10a, 13[1], 16[1], 18[16], 19[8], 20[16, 20], 22a, 24[5], 25a, 4, 34c, 35b, c; ii. 1a, 11[1, 2], 27c, 28d, 39a, 42[17], 46a, 48[2]; iii. 2[1], 3[15], 9c, 12c, 13c, 14c, 15b, 16c, 2, 32a; iv. 2a, 4c, 9c, 12, 14.

विअ [इव] *as, like*, i. 1d, 4[2, 16], 18[15], 20d, 7, 9, 13, 30, 43; ii. 6[10, 19], 11[6], 40[5], 45b; iii. 2[1], 8[4], 10[1], 19[2], 20[19]; iv. 2[11]. *Cp.* व्व.

विअइल्ल [°चकिल] *a kind of jasmin*, i. 19d.

विअक्खण [°चक्षण] *circumspect, wise, clever*, i. 20[1].

विअक्खणा [°चक्षणा] *name of the queen's female servant*, i. 18[6], 19[5], 20[1, 4], 34[35]; ii. 6[4, 13, 14, 17], 10[3], 11[4], 41[6], 42[2], 43[3], 50[3].

विअड्ढ [°दग्ध] *clever, experienced*, ii. 29[15].

विअप्प [°कल्प] *doubt, hesitation, suspicion*, iii 10a.

विअम्भिद [°जृम्भित] *gaping, opening, display, machination*, iv. 18[34].

विअलिद *see* गल् + वि

विअसइ *see* कस + वि.

विआर [°चार] *consideration*, ii. 6[8].

विआल [°काल] *evening*, ii. 50[4]

विओअ [°योग] *separation, absence*, ii. 9c.

विक्कम [°क्रम] *force, prowess, valor*, i. 14[2].

विक्खम्भ [°ष्कम्भ] *an interlude between the acts of a drama*, i. 6b.

विक्खरइ [*Marāṭhī* विखरणें] *to scatter*, ii 35b.

विचित्त [°त्र] *various*, iii. 27b; iv. 11a, 20c. °ttana [°tva] *variety, strikingness*, iii 31[1]. °dā [°tā] *the same*, i. 20[1]; iii. 4[6].

विच्छाअ- [°य-] *to make pale, outshine.* vicchāanto, ii. 30a.

विच्छेअ [°द] *interruption*, ii. 39a.

विच्छोल- H. 4. 46. *to cause to quiver.* viccholanto, ii. 30b.

विजइ- [°यिन्] *victorious*, iv. 4d.

विज्जुल्लेह- [°द्युल्लेख-] *to act as lightning.* vijjullehāïdaṁ, ii. 40[3].

विट्टालि- H. 4. 422. *fem.* °linī, *polluting*, i. 18[3].

विडम्ब ts. *deception, fraud*, ii. 28a.

विडम्बणा [°ना] *disguise, imitation, mockery*, iii. 12[2], 33b.

विडव [°टप] *a branch, bush, thicket*, i. 19b; ii. 43[2, 12].

विडूर [°दूर] *name of a mountain or country from which the Vāidūrya jewel is brought*, i. 34[18].

विणाडिद *see* णड् + वि

विणा [°ना] *without*, i. 18[13], 20[35].

विणास [°नाश] *destruction*, iv. 24a.

विण्णवेदि *see* ज्ञा + वि.

वित्तिआर [वृत्तिकार] *a commentator*, ii. 32[2].

वित्थर [°स्तर] *extension, minute details,* i. 34[a]; ii. 32[3], iv. 3[a], 18[9].

वित्थिण्ण [°स्तीर्ण] *large, wide,* ii. 23[b].

विद्+नि *to tell, announce.* nivedemi, ii. 10[6], iv. 18[4]. nivedehi, i. 34[3]. ṇivedaïssadi, ii. 29[1]. nivedīadi, ii. 22[1]. ṇivedidaṁ, i. 16[4]; iv. 19[57].

विन्दुरिल्ल [?] *resplendent? tinkling?* [*K,* ujjvala; *J,* mañjughoṣa; *R,* vidrāṇa; *U,* vistāravat; *in the Bālarāmāyana, translated* vyatikara, sadṛça, *and* miçra], ii. 31[b].

विप्पलम्भ [विप्र°] *separation,* iv. 2[b].

विब्भम [°भ्रम] *perturbation, flurry of mind caused by love, amorous play,* i. 2[a], 16[3]; ii. 3[b]; iii. 12[a], 32[a].

विब्भमलेहा [°भ्रमलेखा] *name of the queen; name of a woman,* i. 16[1]; iv. 9[9], 19[44].

विब्भमवन्त [°भ्रमवत्] *fem.* °vaī, *whirling round, swinging,* i. 21[b].

विब्भमसेणा [°भ्रमसेना] *name of a woman,* iv. 9[3].

विमाण [°न] *a car, vehicle,* i. 34[27]; ii. 31[b]; iv. 19[55].

विरअणा, °णा [°चन] *arrangement, dressing, embellishment.* i. 20[7]; ii. 28[a].

विरह ts. *separation,* i. 35[c]; ii. 42[8].

विरहि- [°हिन्] *fem.* °hiṇī, *separated from the lover or mistress,* i. 20[c]; ii. 2[c].

विलास ts. *coquetry, grace, beauty,* ii. 40[a]; iii. 31[a].

विलासिणी [°नी] *a coquettish woman, a woman,* iv. 14[a].

विलुत्त *see* लुप्+वि.

विलेवण [°पन] *ointment, unguent, cosmetic,* i. 30[1].

विलोअण [°चन] *an eye,* iii. 22[c].

विलोल ts. *rolling, unsteady,* ii. 32[c].

विवरीअ [°परीत] *inverted,* ii. 16[b].

विवाह ts. *marriage,* iv. 18[28, 32], 19[17, 39, 44], 20[6], 21[6].

विश्+अणुप्प *to enter.* anuppaviṭṭho, iv. 18[3].

+उव *to sit down.* uvavisa, iv. 19[5, 60]. uvavisadu, i. 24[2], ii. 29[16]. uvavisia, i. 34[5]; ii. 41[2].

+नि *to enter, fix. Caus., to fix, apply, place, arrange.* niviṭṭha, i. 21[b]; iii. 12[a]. niviṭṭhā, iii. 2[d]. nivesaantu, ii. 36[b]. ṇivesaantī, i. 27[a]. ṇivesiā, ii. 15[a]. ṇivesiaṁ, ii. 18[a]. ṇivesidāo, iv. 9[2].

+प्प *to enter. Caus., to introduce.* pavisamha, iii. 20[5, 11]. pavisia, iii. 34[9]. paviṭṭhā, iii. 2[d] paviṭṭhāe, iv. 18[12]. pavesaa, i. 21[7]

विस [°ष] *poison,* iii. 20[a].

विसअ [°षय] *an object, matter; range, reach.* i. 24[6]; ii. 8[d].

विसट्ट H. 4. 176 *to burst open. be expanded,* ii. 4[b].

विसहर [°षधर] *a snake,* iii 20

विसारि- [°रिन्] *fem.* °riṇī *wandering about,* iv. 19[66]

विसुद्ध [°शुद्ध] *correct, accurate,* iv 12[a].

विसेस [°शेष] *difference, mode, variety,* i. 8[a, b]; iii. 15[b].

विसेसअ [°शेषक] *a mark on the forehead with sandal etc.*, iii. 32b.

विहि [°धि] *performance, manner, conduct, rule, fate, destiny*, ii. 28a; iii. 14a; iv. 1b, 3d, 18[13].

विहूसण [°भूषण] *ornament, decoration*, ii. 25b.

वीअणअ [°जनज] *produced by fanning*, iv. 8c.

वीज् *to fan.* vijaissam, iii. 22[2].

वीणा ts. *a lute*, i. 4[6].

वुत्तन्त [वृत्तान्त] *news, tidings*, ii. 11[2].

+नि *Caus., to ward off.* nivāria, ii. 29d.

वुत् *to be, abide, stay.* vaṭṭai, ii. 4e, 20b; iii. 29b. vaṭṭadi, i. 34[31]; ii. 41[1], 50[1]; iii 22[4]; iv. 19[40]. vaṭṭanti, i. 12[1], 13e; ii. 5d; iii. 27d.

+आ *Caus., to stir, churn.* āvaṭṭia, i. 16b.

+उद् *Caus., to rub, clean, anoint.* uvvaṭṭiam, ii. 12a.

+प्र *to go forward, proceed; to arise, be produced; to begin; to be occupied with.* paaṭṭai, ii 4e. paaṭṭadi, i. 1b. pavaṭṭadu, iii. 20[7]. paaṭṭo, i. 36e. paaṭṭā, iv. 16b. pāutto, i. 4[2], 6[2]; iii. 3[17]. pāuttā, i. 4[16], 16[4].

+सम् *to become, arrive. Caus., to anoint* saṁvutto, ii 50[1]. saṁvuttā, iii 22[1]. saṁvaṭṭiānaṁ, ii. 46a.

वृध् *to increase. Caus., to augment; to congratulate.* vaddhanti, iii 11e vaddhia. iii 10d. vaddhāvīasi, i. 12[9]. vaddhāvidā, i. 16[1]

वृष् *to rain.* varisidum, iii. 3[17].

वेअ [°द] *the Veda*, i 24b.

वेअडिअ [वैकटिक] *a jeweller*, iii. 4[8].

वेअणा [°दना] *feeling, pain*, iii. 4[9], iv. 19[35].

वेज्ज [वैद्य] *a physician*, iv. 7e, 18[37].

वेणी ts. *a braid of hair*, i. 13b; ii. 1e, 39b.

वेणु ts. *a flute*, iv. 6a, 18a.

वेदिआ [°का] *an altar, raised seat*, ii. 29[15].

वेरुलिअ [वैडूर्य] H. 2. 133. *the Vaidūrya jewel, cat's eye*, i. 34[19].

वेला ts. *time, opportunity*, ii. 6[15], 41[5].

वेष्ट् *to surround, enclose, embrace.* vedhum, i. 30b.

वेस [°ष] *dress, apparel*, iii. 18a; iv. 7d, 18a, b.

वो *see* त्वम्.

व्यध् *to pierce. Caus., to cut, perforate, bore.* vindhanti, i. 32d. viddhāvidā, iii. 4[8].

व्व, व [इव] *like, as.* vva, i. 18d, 29d, 35d; ii. 33b, 34b, 36b, 39a, 46d, 48b; iii. 2a, b, 20a, 25a. va, i. 4d, 16d, ii. 35b, 37b, 38b, 40b; iii. 20e, 28b; iv 9b, 17b. *Cp.* विअ.

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शङ्क् *to fancy.* saṅke, iv. 22e.

श्रम्+नि *Caus., to hear, listen to.* nisāmaa, ii. 29e.

शिक्ष् *Caus., to teach, instruct.* sikkhāvīasi, ii 27[1].

शुष् *Caus., to wither, emaciate* sosaṇijjo, iv. 2[3]. sosaṇijjā, iv. 2[1].

सु to hear. suṇa, ii. 27[d]. suṇasu, i. 8[2]. suṇādu, ii. 9[1]; iv. 9[4]. soūṇa, i. 35[c]. suṇīadi, i. 4[10], 21[5]; ii. 10[8]. suvvantam, ii. 27[d]. sudaṁ, ii. 24[4]; iii. 20[1].

सलाघ् to praise. salāhaṇijjo, iv. 8[1].

स्वस + उद् to be loosened, relaxed. ūsasantaṁ, ii. 24[b].

+ वि to trust, confide, rely. vīsasīadi, iv. 20[3].

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स [स्व] one's own, iv. 19[24].

सअ [शत] a hundred, iii. 27[c]. Cp सद.

सअं [स्वयम्] self, ii. 47[1].

सअंकिद [स्वयंकृत] self-made, i. 19[6].

सअण [शयन] a bed, couch, iii. 27[c].

सअल [सकल] all, entire, i. 34[8]; ii. 5[c], 28[c], 47[c]; iv. 6[d], 20[9], 24[a].

संविहाणअ [°धानक] arrangement of incidents, i. 34[25].

सक्कअ [संस्कृत] the Sanskrit language, i. 7[a].

सक्कद the same, i. 8[2].

सक्करा [शर्करा] sugar, ii. 26[d].

सक्खि- [साक्षिन्] an eye-witness, i. 18[13], iii 24[b].

सग्ग [स्वर्ग] heaven, i. 4[a].

सङ्का [श°] hesitation, scruple, fear, iii. 34[a].

संकेद [°त] a rendezvous, ii. 41[9], 50[2].

सङ्ग ts. touch, contact, ii. 28[c].

संगम ts meeting, union, intercourse, iii. 6[b], 34[9]; iv. 3[1], 9[a]

संगि- [°ङ्गिन्] fem. °giṇī, touching, meeting, attached to, ii. 20[a]; iii. 24[b].

संघाडी [°टिका] HD 8. 7. a couple, union, contact, i. 3[b].

सचन्दण [°न] with sandal, rubbed with sandal, iv. 6[c].

सच्च [°त्य] true, real; adv. indeed, forsooth, i. 20[1]; ii. 6[4]; iii. 8[a], 12[3], 20[4, 21]; iv. 20[2]. Compar., saccadara, ii. 6[5].

सच्छन्द [स्व°] at one's own will, iv. 2[4].

सज्ज ts. ready, prepared, ii. 28[4], 29[12]; iv. 20[11].

सज्जण [°न] a good person, iii. 20[17].

सज्जी- to be prepared, made ready. sajjīanti, i. 4[9]. sajjījjanta, iii. 27[c].

सज्झ [साध्य] to be accomplished, attainable, possible, i. 25[d].

संचअ [°य] heaping up, collection, ii. 1[2]; iv. 9[7].

संचरण ts. going, motion, iii. 23[a].

संचारि- [°रिन्] fem °riṇī, moving, wandering, iv. 19[34].

संजीवि- [°विन्] fem. °viṇī, bringing to life, resuscitating, ii. 3[c]; iv. 23[b].

संजोअअर [°योगकर] uniting, bringing together, i. 34[33].

संझा [°ध्या] evening, i. 34[41], 36[1]; ii. 41[3], 50[1]; iv. 4[a].

सट्टअ [°क] a kind of drama, i. 4[15], 6[a], 12[b].

सण [श°] hemp, i. 20[43].

संणिहिद [°निहित] near, ii. 41[3, 4]. 50[1].

सद् + प to be pleased, propitious. pasīaü, iii. 21[b].

सद [शत] a hundred, i. 20[22, 41]. Cp. सअ

सद्द [शब्द] *a word, sound, speech, noise,* i. $8^{a}$, $20^{8}$, $36^{c}$; iii. $31^{1}$; iv. $9^{3}$.

संतावि- [°पिन्] *fem.* °vinī, *burning, afflicted,* iv. $9^{c}$.

संतोसि- [°षिन्] *fem.* °sinī, *pleasing, comforting,* ii. $29^{c}$.

संधि ts. *union, friendship, peace,* ii. $6^{14, 15, 16}$

सपञ्चम ts. *with the Pañcama mode,* iv. $6^{a}$.

सप्प [°र्प] *a snake,* iv. $18^{27}$.

सम ts. *same, equal, like, even, plain; adv., together, with,* i. $19^{a}$, $20^{12,26,33}$, $24^{d}$; ii. $10^{6}$; iii. $6^{b}$, $8^{a}$; iv. $6^{b}$, $12^{a}$.

समअ [°य] *time,* [illegible], $20^{29}$, $36^{b}$; ii. $6^{31}$, $50^{1}$; iii. $3^{11}$, $19^{c}$; iv. $4^{b}$, $7^{d}$, $18^{7}$.

समणि ts. *adorned with jewels,* iii. $18^{a}$.

समत्त *see* आप्+सम्.

समसीसिआ [°शीर्षिका] *a setting on a par with, equality,* i. $20^{25}$.

समागम [°गम] *meeting, arrival,* iii. $8^{a}$.

समारम्भ ts. *beginning,* i. $14^{2}$.

समिद्धि [°मृद्धि] *abundance,* ii. $44^{c}$.

समुइद [°चित] *fit, appropriate,* iv. $19^{16}$.

समुदअ [°य] *collection, multitude,* i. $28^{2}$.

समुद्द [°द्र] *the ocean,* ii. $29^{13}$, $43^{5}$; iii. $4^{3}$.

समुद्दन्त [°द्रान्त] *sea-shore,* iii. $3^{14}$.

समोरपिच्छ [समयूर°] *with peacocks' tail-feathers,* iv. $14^{b}$.

संपइ [°प्रति] *now,* i. $35^{b}$.

संपक्कि- [°क्तिन्] *mixed with, having contact with,* i. $17^{b}$, $20^{c}$.

संपदं [सांप्रतम्] *now,* i. $19^{7}$, $34^{7}$; iii. $26^{2}$.

संपुड [°ट] *a cavity, fold,* ii. $6^{23,24,25}$, $7^{a}$.

संपुण्ण [°पूर्ण] *full,* iii. $25^{d}$.

संभव ts. *birth, origination,* iv. $22^{b}$.

संभोअ [°ग] *copulation,* i. $20^{a}$; ii. $28^{c}$.

संमुह [°ख] *facing, opposite,* ii. $36^{a}$.

सर- [°रस्] *a lake, pond,* iii. $29^{a}$.

सर [श°] *an arrow,* ii. $3^{d}$, $45^{b}$; iii. $11^{c}$; iv. $4^{d}$, $20^{d}$.

सरअ [शरद्] *the autumn,* iii. $8^{11}$, $28^{d}$.

सरण [श°] *refuge,* ii. $10^{b}$.

सरणि ts. *a path, line, row, swarm,* ii. $6^{a}$.

सरल ts. *straight, honest,* ii. $23^{a}$, $30^{d}$. °ttana [°tva], *sincerity,* iii. $10^{b}$.

सरस्सई [°स्वती] *the goddess of poetry,* i. $1^{a}$.

सरस्सदी *the same,* i. $34^{34}$; ii. $10^{3, 4}$.

सरहसं [°भसम्] *impetuously,* ii. $50^{b}$.

सरिआ [°रित्] *a river,* ii. $27^{b}$, $35^{a}$.

सरिच्छ [°दृक्ष] *equal, like,* i. $19^{c}$, $29^{b}$.

सरिस [°दृश] *the same,* i. $35^{a}$; ii. $10^{a}$, $11^{a}$, $38^{a}$; iii. $14^{d}$.

सरीर [श°] *body,* iv. $19^{32}$, $21^{c}$.

सरीरि- [शरीरिन्] *fem.* °rinī, *embodied,* iv. $19^{64}$.

सलाआ [शलाका] *a pin, stick used as a brush or pencil,* i. $20^{7}$, $34^{18}$.

सलिल ts. *water,* i. $17^{d}$, $20^{13}$; iii. $20^{3}$, $22^{1}$; iv. $13^{a}$.

सवज्जा [°पर्या] *worship, attendance,* i. $34^{35}$.

सवण [श्र°] *an ear,* i. $29^{a}$, ii. $8^{3}$, $18^{a}$, iii. $2^{d}$, $19^{a}$; iv. $6^{a}$.

सवर [शब°] *a mountaineer, savage,* iv. $19^{54}$.

सव्व [सर्व] *every, each, all,* i. $7^{1}$, $14^{2}$,

18[1]; ii. 6[4, 5], 24[2], 27[c], 28[c]; iii. 8[4]; iv. 2[10], 18[9, 34], 23[d].

सव्वक्कस [सर्वंकष] *all-scratching, i. e. very galling or exciting*, i. 18[d].

सव्वस्स [सर्वस्व] *the very essence*, i. 28[b].

ससङ्क [शशा°] *the moon*, iv. 23[b].

ससहर [शशध°] *the same*, iii. 30[a], 31[a].

ससि- [शशिन्] *the same*, i. 25[a]; ii. 10[c], 20[b], 21[b], 32[d]; iv. 3[b].

ससिण *the same*, iii. 33[b].

ससिप्पहा [शशिप्रभा] *name of a queen, the mother of Karpūramañjarī*, i. 34[11, 17].

ससिहण्डह [शशिख°] *a digit of the moon*, i. 3[a].

ससुर [श्वशुर] *a father-in-law*, i. 18[3].

सह् *to endure.* sodhavvo, iv. 1[a].

सह ts *together with; at the same time*, ii. 6[14, 15], 9[a, b, d], 42[21], 50[a, b]; iii. 34[9]; iv. 2[b].

सहअर [°चर] *a companion, friend, husband*, ii. 41[6].

सहरिसं [°र्षम्] *with joy*, ii. 34[b].

सहसा ts. *forcibly, suddenly*, i. 18[d], 29[a]; ii. 45[b]; iii 3[d], 20[15].

सहा [°भा] *an assembly*, i. 19[7].

सहाव [स्वभाव] *innate disposition, nature*, iii. 11[a].

सहिआ [°खी] *a female friend*, iv. 13[b].

सहित्तण [°खित्व] *friendship*, ii. 28[3].

सहिद [°त] *accompanied by, together with*, i. 28[6]; ii. 42[2].

सही [°खी] *a female friend*, i. 19[5], ii. 7[a], 29[b], 41[9], 48[10], 50[2, 3]; iii. 19[2], 20[23]; iv. 9[14], 19[39, 57].

साअं [°यम्] *in the evening*, iv. 4[b], 8[b], 18[7].

साअरदत्त [सागा°] *name of a merchant*, iii. 5[2].

साध् + प्र *to adorn, decorate.* pasāhiū, ii. 22[a].

सामग्गी [°ग्री] *completeness of outfit, outfit, the requisites*, ii. 41[6], 42[2, 6, 21]; iv. 9[12], 19[17].

सामल [श्या°] *blackish*, i. 16[c].

सामा [श्या°] *night*, iv. 8[c].

सार ts. *essence, vigor*, iii. 10[d].

सारङ्ग ts. *an antelope*, ii. 20[b]; iv. 1[b].

सारङ्गिआ [°का] *name of a female servant of the queen*, iv. 9[14], 18[9], 20[6].

सारिआ [°का] *a kind of bird, Maina, Acridotheres tristis*, i. 18[15].

सारिक्ख [सदृक्ष] H. 1. 44. *like, similar*, iv. 19[30]. °dā [sadṛksatā] *likeness, resemblance*, iv. 19[53, 59].

सालिआ [शालिका] *an apartment, room*, i. 14[c].

सावत्तण [°पत्न्य] *the position of a rival wife*, iv. 23[a].

सास [श्वा°] *a sigh*, ii. 9[a].

सासण [शासन] *direction, order*, iii. 9[2].

साहार [सहकार] *produced from the mango*, iv. 5[b].

साहि- [शाखिन्] *a tree*, ii. 46[1].

साहिमुह [°भिमुख] *fem.* °hī, *facing one another*, iv 12[b].

साहुलिआ HD 8. 52. *a garment, cloth*, i. 20[23].

सिअअ [°चय] *a cloth, garment*, i. 4[3], 26[c]; iii. 22[2].

सिक्खावणा [शिक्षापणा] *teaching*, ii. $8^{c}$.

सिग्घं [शीघ्रम्] *quickly*. i. $4^{d}$.

सिग्घत्तण [शीघ्रत्व] *speed*, i. $18^{13}$.

सिङ्गार [शृ°] *love, passion*, ii. $3^{c}$; iii. $10^{d}$, iv. $19^{14}$, $23^{b}$.

सिच् *to sprinkle*. siñcanti, iv. $10^{b}$. siñcijjanti, iii. $20^{3}$. sitta, iii. $22^{1}$. sitto, i. $20^{13}$.

सिञ्जा [शि°] *tinkle, jingle*, ii. $32^{c}$.

सिञ्जिअ [शिञ्जित] *tinkling, singing*, i. $18^{c}$.

सिढिल- [शिथिलय-] *to relax, loosen*. siḍhilaāmi, ii. $1^{3}$.

सिणिद्ध [स्निग्ध] *affectionate*, i. $16^{3}$.

सिद्ध ts. *a kind of supernatural being*, i. $25^{c}$.

सिद्धि ts. *witchcraft, magic power*, i. $21^{5}$.

सिन्दुवार *name of a tree (Vitex negundo) and its flower*, i. $19^{b}$; iv. $7^{a}$.

सिप्पि H. 2. 138. *a conch-shell*, i. $4^{b}$.

सिर- [शिरस्] *head, top, summit*, ii. $46^{d}$; iii. $3^{9}$; iv. $19^{35}$.

सिरिखण्ड [श्री°] *sandal-wood*, iv. $4^{a}$.

सिरिताली [श्री°] *a kind of toddy-palm*, ii. $1^{2}$.

सिरिराअसेहर [श्रीराजशेखर] *the renowned Rājaçekhara*, i. $10^{a}$.

सिरिवज्जाउह [श्रीवज्रायुध] *name of a king*, iii. $5^{2}$.

सिरी [श्री] *wealth, dignity, beauty*, i. $33^{b}$; ii. $48^{a}$; iii. $15^{c}$.

सिरीस [शिरीष] *the flower of Acacia sirissa*, iv. $7^{a}$.

सिला [शि°] *a stone, rock*, ii. $15^{b}$; iv. $9^{7}$.

सिलीमुह [शिलीमुख] *an arrow*, ii. $19^{b}$, $38^{b}$, $46^{b}$, iv. $4^{d}$, $9^{9}$.

सिलोअ [श्लोक] *a verse*, ii. $7^{b}$, $8^{1}$, $9^{1}$.

सिविणअ [स्वप्न] *a dream*, iii. $2^{2}$, $3^{2,4,6,7}$, $4^{6}$, $8^{a}$, $20^{1}$.

सिसिर [शिशि°] *cold; the cold season*, i. $13^{d}$; iv. $6^{b}$.

सिसिरोवआर [शिशिरोपचार] *artificial refrigeration, means for cooling*, ii. $41^{6}$, $42^{2,8,21}$; iii. $19^{2}$.

सिसुत्तण [शिशुत्व] *childhood, infancy*, i. $20^{d}$.

सिहण्ड [शिखण्ड°] *a lock of hair left on the crown of the head (used as synonymous with* çekhara), i. $5^{a}$.

सिहरि- [शिखरिन्] *a mountain*, i. $15^{d}$.

सिहा [शिखा] *top, tip; edge*, ii. $47^{c}$, iii. $25^{c}$; iv. $3^{d}$.

सिहिण HD. 8. 31. *the female breasts*, i. $34^{b}$, iii. $16^{b}$; iv. $7^{a}$.

सीअल [शीतल] *cool, cold*, i. $15^{d}$; iv. $4^{b}$, $6^{a,b,c,d}$.

सीमन्तिणी [°नी] *a woman*, i. $15^{b}$; ii. $28^{b}$.

सील [शी°] *nature, disposition*, ii. $6^{8}$.

सीस [शीर्ष] *head*, i. $20^{27}$; iv. $2^{4}$, $12^{a}$, $18^{27}$.

सुअ [शुक] *a parrot*, iv. $2^{5}$.

सुआ [°ता] *a daughter*, i. $3^{b}$, $12^{b}$.

सुउमार [°कुमार] *very delicate or soft*, i. $7^{a}$, $20^{7}$.

सुकइ [°वि] *an excellent poet*, i. $20^{20}$.

सुट्ठुअरं [सुष्ठुतरम्] *excellently, exceedingly*, i. $20^{7}$; iv. $20^{15}$.

सुणअणा [°नयन] *having beautiful eyes*, ii. $11^{d}$.

सुत्त [सूत्र] *a thread, fibre*, ii. $50^{c}$.

सुत्तआर [सूत्रकार] *an author of Sūtras*, ii. $32^{1}$.

सुत्ति [शुक्ति] *a pearl-oyster*, iii. 3[18], 4[a, 1, 5].

सुत्थ [सुस्थ] *well-conditioned*, ii. 1[a].

सुन्दर ts *fem.* °rī, *beautiful, lovely*, i. 20[8]; ii. 44[c]; iii. 28[a], 34[a]; iv. 21[d].

सुन्दरकेसी ts. *name of a woman*, iv. 9[11].

सुन्दरत्तण [°त्व] *beauty, loveliness*, i. 14[3].

सुन्देर [सौन्दर्य] *the same*, i. 28[b], 33[c]; ii. 48[a].

सुप्पज्जल [°प्राञ्जल] *very straight, honest, sincere*, ii. 27[1].

सुबहुल ts. *very great*, iii. 12[d].

सुमरण [स्म°] *remembering, recollection*, ii. 10[b].

सुर ts. *a god*, i 25[c]. sura-ana [-jana], *the gods*, i. 3[a].

सुरअ [°त] *copulation, sexual intercourse*, i. 24[d].

सुरङ्गा ts. *a subterranean passage*, iii. 22[9], 34[9]; iv. 9[6, 7], 18[38], 19[2, 24].

सुरसरिदा [°रित्] *the Ganges*, iii. 3[7].

सुरहि [°भि] *the spring*, i. 14[2]; ii. 22[b].

सुरा ts. *spirituous liquor*, i. 24[d]; iv. 4[b], 19[a].

सुलक्खणा [°क्षणा] *name of a woman*, i. 34[35]; ii 9[1].

सुलोल ts. *very waving, unsteady*, iii. 11[a].

सुवण्ण [°र्ण] *gold, a golden coin*, i. 14[3], 18[18], 19[7], 20[14]; ii. 41[a]; iii. 4[1], 5[b, 3], 22[c].

सुवट्टुल [°र्तुल] *very round*, iii. 4[b].

सुस्सूसअ [शुश्रूषक] *attentive, obedient*, i. 20[34].

सुह [°ख] *happy, agreeable, happiness, ease, joy*, i. 3[b], 14[3], 34[41], 36[b]; ii. 28[d]; iii. 24[2]; iv. 21[c].

सुहअ [°भग] *blessed, beloved, beautiful*, ii. 9[c], 10[d]; iv. 3[1]. -ttana [-tva], *beauty, loveliness*, iii. 13[d].

सुहसंझा [°खसंध्या] *a happy evening*, ii. 49[4].

सुहासिद [°भाषित] *a witty saying, good counsel*, iv. 9[5, 12].

सृ ts. *go, proceed, flow*. sarai, ii. 6[c]. saranta, ii. 35[a].

+अप *to go away, to vanish*. osaranti, iii. 16[d]; iv. 18[b].

+प्र *to flow forth, to grow*. *Caus.*, *to extend*. pasaranta, iii. 10[c], 11[a]. pasārida, i. 16[3].

+प्रति *Caus., to arrange*. padisāredi, i. 4[5]. padisārīadi, i. 4[8].

से H. 3. 81. *his, her*, i. 29[2]; ii. 1[8], 6[c], 13[a], 18[a], 30[d], 35[a], 46[a].

सेअसलिल [स्वेद°] *sweat, perspiration*, iii. 22[1].

सेज्जा [शय्या] *a bed, couch*, i. 23[c]; ii. 4[b]; iii. 3[a], 27[d].

सेट्ठि- [श्रेष्ठिन्] *a merchant*, iii. 4[5].

सेणा [°ना] *the word* senā, iv. 9[8].

सेरन्धी [सैरन्ध्री] *a female attendant in the women's apartments*, i. 36[c]; iv. 9[9].

सेव् *to attend upon, frequent*. sevaī, ii. 17[b].

+नि *to practice, enjoy*. nisevia, iv. 8[b].

सेस [शेष] *remaining; rest*, ii. 29[1, 4, 8]; iv. 4[d].

सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13[a].

सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18[36].

सोडीरत्तण [शौटीर्य] *valor*, i. 32[2].

सोढव्व *see* सह्.

सोण [शोण°] *red*, i. 26[a].

सोत्त [स्रोतस्] *a stream*, i. 12[b]; ii. 27[b]; iii. 3[7].

सोत्तिअ [श्रोत्रिय] *a learned Brāhmaṇa*, iv. 20[2].

सोविदल्ल [सौ°] *a harem-keeper*, iii. 34[2].

सोसण [शोषण°] *emaciating, name of one of the arrows of Cupid*, i. 32[d]; iii. 26[c].

सोहग्ग [सौभाग्य] *beauty, charm*, ii. 3[b].

सोहञ्जण [शोभाञ्जन] HD. 8. 37. *horse-radish*, i. 20[29]. (*K*, phalgunamāsi tatkandaṁ khandayanti; *J*, puspanimittaṁ çākhānāṁ troṭanam ity arthah.)

सोहा [शोभा] *light, splendor*, i. 28[2], 29[2], 31[a, b], 34[17]; ii. 10[b], 25[a]; iii 25[c].

सोहि- [शोभिन्] *shining, lovely*, ii. 7[b].

स्खल् *to tumble, fall down, end.* khaliā, i. 20[1]. khaliam, i. 32[b].

स्तम्भ् *Caus., to stop, arrest.* thambhemi, i. 25[b].

स्तृ+प्र *to spread, to make a bed.* pattharijjanti, i. 36[b].

+वि *to increase. Caus, to spread, extend.* vittharanti, ii. 2[d]. vitthārida, iii 8[4].

स्था *to stand, remain, find place. Caus, to place, arrange.* ciṭṭhasi, i. 18[15]; iii. 2[1]. ṭhāī, i. 34[a]. ciṭṭhadi, i. 21[4]; ii. 6[10]; iv. 20[9]. ciṭṭha, ii. 42[21]; iv. 19[24], 20[4]. ciṭṭhadu, i. 34[26]; ii. 41[6]. ciṭṭhissaṁ, i. 20[34]. ṭhia, ii. 33[a]; iii. 23[a]. ṭhida, iv. 18[30]. ṭhio, ii. 1[b], 46[d], iii. 4[a]. ṭhido, iii. 3[15], 4[4]. ṭhiā, i. 26[c]. ṭhidā, i. 20[1, 18]. ṭhiam, ii. 47[d]. ṭhidam, i. 20[27]. ṭhidena, ii. 29[7]. ṭhie, iii. 25[a]. ṭhāvia, ii. 43[2]. ṭhāvio, ii. 17[a]. ṭhāvido, i. 4[7]. ṭhāvidāo, iv. 9[10].

+उद् *to stand up, rise.* uṭṭhiūna, iii. 21[a]. uṭṭhia, ii. 43[6].

+प्रति *Caus, to place, establish.* padiṭṭhāvidā, iv. 18[11].

+सम *to stand, to be settled, fixed.* saṁṭhido, iii. 3[16]. saṁṭhiā, iii. 3[b], 5[b]. saṁṭhidā, iv. 19[64].

स्ना *Caus., to wash, bathe.* ṇhāvio, i. 29[c].

स्पृश् *to touch.* puṭṭha, iv. 22[6].

स्फट् *Caus., to split, cleave.* phāḍidāo, iii. 4[3].

स्फुट् H. 4. 177. *to break, fall asunder.* phudanti, iii. 20[3].

+प्र *to open, become manifest.* pahuttaī, ii. 4[a].

स्फुर् *to appear, become manifest, to quiver, vibrate.* phuraū, i. 1[c]. phurantao, iii. 31[b].

+वि *to quiver, shine, blaze out.* vipphuraī, iv. 3[c]. vipphuranto, iv. 24[a].

स्मृ *to remember.* sumarasi, ii 24[1].

+वि *to forget.* visumaridāiṁ, iv. 19[14].

स्रंस् *to fall down.* saṁsamāṇaṁ, i. 27[b].

स्वप् *to sleep.* suvanti, i. 14c. sutto, iii. 3[7].

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हं *see* अहम्.

हंस ts. *fem.* °sī, *a swan, flamingo*, ii. 6[10], 8a; iii. 29a.

हक्कार- *to call, summon.* hakkārai, ii 33b. hakkāriūna, ii 36b. hakkāria, i. 4[12]. hakkārīadu, iv. 20[8].

हत्थ [°स्त] *a hand*, i 18[10], 26b, 36c, ii 6[17, 20], 29a, d, iii 3b, 23a; iv. 9[8, 9, 10, 12], 12a, 15a, 20[11]

हन् *to strike, beat* haā, ii 43a.

हन्त *exclam*, *go to! mind you!* ii. 26a.

°हर [°धर] *carrying*, ii 6d

हर ts. *a name of Çiva*, ii 6[23], iii. 3[9].

हरण ts. *stealing, fascinating*, ii 28b, 31d; iii. 18c.

हरि ts. *a name of Viṣṇu*, i. 24a.

हरिअन्दपुरी [हरिश्चन्द्र] H. 2 87 *the city of Hariçcandra, supposed to be situated in mid-air, a fata morgana*, ii. 40[5].

हरिआल [°ताल] *yellow orpiment*, iii. 22a.

हरिउड्ढ [°वृद्ध] *name of a poet*, i 20[20].

हरिकेली ts *a name of Bengal*, i. 14[3]

हरिणङ्क [°णाङ्क] *the moon*, i. 10b, 12a, 25[9]; iii 20[16], 34a

हरिणच्छ [°णाक्ष] *fem.* °cchī, *deer-eyed*, iii. 22d.

हरिणी st. *a doe, female antelope*, ii 41c.

हलबोल HD 8 64. *murmuring, noise*, i. 4[10]; iii. 34[8].

हला ts *a vocative particle used in addressing a female friend*, iv. 19[30].

हलिद्दी [°रिद्रा] *turmeric*, iii. 1a.

हस *to laugh, mock. Caus, to cause to smile, laugh* hasanti, iv. 18b. hasantīe, i 20[15]. hāsia, iv. 18b

+उप *to deride, ridicule.* uvahasīāmi, i 18c.

+वि *to smile.* vihasia, iv. 18[23].

हा *ah, alas*, iii. 22[4].

हा + परि *to be inferior to.* parihīamāna, iii. 8[5]

हार ts *a garland, necklace*, ii. 10a, 11b, 17a, 23b, 32a, 35a, iii. 2a, 18b, 20a; iv. 7a

हाल ts *name of a poet*, i 20[20].

हास ts *laughter, merriment*, ii. 8b, 10b; iv. 14b

हि ts *because, for*, i. 14[3], 16[5].

हिअअ [हृदय] *heart*, i 34[35]; ii 26a, 30c, 43[5], iii. 8[1], 16d, 18c, 20[17].

हिण्ड् *to go, wander.* hiṇdase, iii. 34a

हिन्दोल- *to swing* hindolaanti, ii 29

हिन्दोलअ [°क] *a swing*, ii 29[5, 6]

हिन्दोलअप्पभञ्जणी [°कप्रभञ्जनी] *the swing-breaker, the swing-festival*, ii. 6[23].

हिन्दोलणा [°न] *swinging*, ii 32d, 34a.

हीरअ [°क] *a diamond*, ii 25b.

हु *see* क्खु

हुंकार ts *the sound* hum, *murmur, humming* i 36d, iii 20[7], iv 15a.

हुडुक ts. *a small musical instrument, perhaps timbrel, drum*, iv. 16[a].

हुदवह [हुत] *fire*, iv. 21[1].

हृ *to carry, carry away, captivate, to enchant* harai, iii 20[d], 22[c]. haranti, ii. 26[a].

+अनु *to imitate, resemble.* anuharaï, i. 6[c] anuharadi, ii 41[c].

+परि *to avoid.* pariharia, i. 6[2].

+वि *to sport, play.* viharai, ii. 41[c].

हेला ts. *ease, facility*, ii 29[b] 35[a], 47[b].



# PART III

## ESSAY

ON

## RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW

## 1 Chronological List of Books and Papers Concerning Rājaçekhara


**1827.** **Wilson, H H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826–27. References to 3d ed, 2 vols, London, 1871

**1862.** **Hall, Fitz-Edward** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature Journal of the Asiatic Society of Bengal, xxxi. 1 ff.

**1869** **Govinda Deva S'ástri** The Balarámáyana A drama by Rájaśekhara Edited etc Benares Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series vol iii, nos 25–35.

**1871** **Vāmanācārya.** The Viddhaśālabhañjiká edited etc The Pandit, old series, vols vi. and vii, nos 65–73

**1872** **Vāmanācārya** The Karpuramañjarí edited etc. The Pandit, old series, vol. vii, nos 73–76

**1873** **(Jīvānanda Vidyāsāgara)** Biddhashala Bhanjika, a drama by Rajashekhara, with a commentary by Satyavrata Samasrami. Calcutta

**1873** **Aufrecht, Theodor** Ueber die Paddhati von Çārñgadhara Zeitschrift der deutschen morgenlandischen Gesellschaft, xxvii. 1–120

**1878** **Borooah, Anundoram** Bhavabhuti and his place in Sanskrit literature Calcutta

**1879** **Cunningham, A** Report of a tour in the Central Provinces in 1873–74 and 1874–75 Archaeological survey of India, ix 85 Calcutta

**1881** **Borooah, Anundoram** Practical English-Sanskrit Dictionary Vol 3 With a prefatory essay on the ancient geography of India Calcutta. See especially §§ 134 and the following.

**1883** **Müller, F Max.** India. what can it teach us? London.

**1883** **Pischel, R** [Review of] Kausika's Zorn (Tschandakauçika) Ein indisches Drama von Kschemisvara Zum ersten Male und metrisch ubersetzt von Ludwig Fritze Göttingische gelehrte Anzeigen 1883, pages 1217–41

**1883** **Hariçcandra** Karpūr Mamjarī, sattak (Yah nātak çuddha prākrt bhāsā mem Rājaçesara kabi kā banāyā huā hai. ) Banāras- Āryayantrālaya sambat 1939

**1883** **Jībānanda Vidyāsāgara.** Biddhashala bhanjika, a drama by Rajasekharakabi. Edited with a commentary. Calcutta "Dvitīyasamskaranam."

**1884** **Bhandarkar, R. G** Report on the search for Sanskrit mss in the Bombay Presidency during the year 1882–83 Bombay.

**1884. Peterson, Peter** A second report of operations in search of Sanskrit mss Journal of the Bombay Branch of the Royal Asiatic Society, no. xliv Pages 50f, 68f

**1884. Jīvānanda Vidyāsāgara** Bālarāmāyana nāma nātakam mahākavi çrī Rājaçekhara viracitam . . vyākhyayānvitam. Calcutta

**1885 Cappeller, Carl** Pracandapāndava [or Bālabhārata] ein Drama des Rājaçekhara Strassburg

**1886. Apte, Vaman Shivram** Rājaśekhara his life and writings. Poona "Arya-Bhushana" Press Pages 54

**1886. Bhâskar Râmchandra Ârte.** The Viddhasâlabhanjikâ of Rājasekhara with the commentary of Narayana Dixit . To which is added the Ritusamhâra of Kâlidâsa with a close English translation and various readings by Keshava Râoji Godbole. Poona

**1886 Peterson, Peter, and Durgâprasâda.** The Subhâshitâvali of Vallabhadeva Bombay Sanskrit Series, no xxxi. Bombay.

**1887 Durgâprasâda and Kâśînâtha Pându̧ranga Paraba** The Karpûramanjarî (with the commentary of Vâsudeva) and the Bâlabhârata of Rājaśekhara Bombay. Kâvyamâlâ 4.

**1887. Fleet, John F.** The date of the poet Rājaśekhara. Indian Antiquary, xvi 175–178

**1889 Kielhorn, F.** Siyadoni *stone inscription* *Epigraphia Indica*, i. 162–179

**1890. Lévi, Sylvain** Le théâtre Indien Paris.

**1890 Vaman Shastri Islampurkar** A lucky wife or Karpoormanjari Composed from Prakrita or Maharashtri dialect. Bombay "Tattva-vivechaka" Press Vāgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1 Dictionaries, 2 Grammars, 3 Texts, 4 Books on plants, minerals, etc) to which I have made more or less frequent reference in the Notes to the Translation The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R L]

**BR** = Sanskrit-Wörterbuch von Böhtlingk und Roth St Petersburg, 1855–75.

**OB.** = Sanskrit-Worterbuch in kurzerer Fassung von Otto Bohtlingk St Petersburg, 1879–89

**Molesworth** = Dictionary, Marāthī and English, by James T Molesworth. 2d ed. Bombay, 1857.

**Hemachandra** = Hemak'andra's Abhidhānak'intāmani, ein systematisch angeordnetes synonymisches Lexicon Herausgegeben, ubersetzt und mit Anmerkungen begleitet von Otto Bohtlingk und Charles Rieu St Petersburg, 1847

**HD** = The Deśīnāmamālā of Hemachandra Part I Text and critical notes By R Pischel Bombay, 1880 (See p 117)

**H** = *Hemacandra's* Grammatik der Prākritsprachen, herausgegeben von R Pischel. Halle, 1877–80. (See p 117)

**Vararuchi** = The Prākrta-Prakās'a, or the Prākrt Grammar of Vararuchi. Edited and translated by E B Cowell Hertford, 1854.

**Jacobi** = Ausgewahlte Erzahlungen in Māhārāshtrī Zur Einfuhrung in das Studium des Prākrit Grammatik. Text Worterbuch Von Hermann Jacobi. Leipzig, 1886 Appended is a sketch of the Çāurasenī

**Whitney** = A Sanskrit Grammar. By William D Whitney 2d ed Leipzig, 1889

**Çakuntalā** = S'akuntalā . by Kālidāsa Edited by Monier Williams 2d ed Oxford, 1876 Cited on account of the annotations

**Meghadūta** = Meghadūta . . von Kālidāsa Herausgegeben von A. F Stenzler. Breslau, 1874

**Kādambarī** = The Kādambarī of Bāna. Edited by Kāçināth Pāndurang Parab Bombay, Nirnaya Sāgara Press, 1890 The references are to page and line of the text, but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.

**Harshacharita** = The Harshacharita of Bāna. Edited by K P Parab and Dh P Vaze Bombay, Nirnaya Sāgara Press, 1892 The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.

**Parab, Subh** = Subhāshita-ratna-bhāndāgāram, or Gems of Sanskrit Poetry Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirnaya Sāgara Press, 1886

**Sprüche** = Indische Spruche. Herausgegeben von O Bohtlingk 2d ed St Petersburg, 1870–73

**Roxburgh** = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832

**Rājanighaṇṭu** = Rājanighantu-sahito Dhanvantarīya-nighantuh Poona, 1896. Ānandāçrama Series, no 33

**SR** = Samgīta-ratnākara. Same Series, no 35

**Griffiths** = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths 2 vols, folio London, 1896–97 The references to this work were added by me in the proofs. Hence their extreme brevity It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures

## 2. Rājaçekhara's Life.

**Earlier Opinions as to Rājaçekhara's Date.** — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D

Aufrecht, in his treatise on the Çārngadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çaṁkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Muller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasiṁha of Kashmir (A.D. 750). quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own. was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth. because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahīpāla.—Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Arte), Raghukulatilako Mahendrapālah sakalakalānilayah sa yasya çiṣyaḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbhararāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruh; Bālabh. i. 11, devo yasya Mahendrapālanrpatiḥ çiṣyo Raghugrāmaṇīḥ.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahīpāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi 52[1] (p 170 6, ed Govinda), the country to the north of the Narmadā Cp. Bālabh i. 7[1] (p. 2 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvamçamuktāmaṇinĀryāvarta-mahārājādhirājena çrīNirbhayanarendranandanenārādhitāh sabhāsadah. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

**Rājaçekhara lived about 900 A.D.**—Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama samvat 974=A.D 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x 87[1], 89[r]=p 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903–4 and 907–8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahisapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p 171[16] As for this form, see Buhler, Epigraphia Indica, i. 244

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i 171:

1. Bhoja, A D 862, 876, and 882
2. Mahendrapāla or Nirbhayanarendra or Mahisapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Ksitipāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harsa samvat 155=A.D. 761–2 As shown by Fleet, xvi 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Çaṁkarācārya This opinion is founded on the Çaṁkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

**Rājaçekhara's Personal History. *A Yāyāvara Brahman, of the Çaiva Sect.*** — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^b. 13^d: Viddh. i. 5^2, he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyana Dīksita, in his commentary on Viddh. i. 5^2, quotes Devala to show that yāyāvara means a kind of gṛhastha: dvividho gṛhastho yāyāvaraḥ çālīnaç ca, 'there are two kinds of gṛhastha, the yāyāvara and the çālīna.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11^c, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess [Conjectures about her name in Pischel's Prākrit-grammatik, p 39-40 ]

Rājaçekhara seems to have been a Çaiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four *introductory* stanzas in the Karpūramañjarī are in praise of Çiva and Pārvatī, as are also Viddh. i. 3 and Bālabh i. 1, 2; whereas, in the Bālarāmāyaṇa; the abstract deity "vāṇīnāṁ gumpha" is extolled. But he cannot have been a bigot: for in the third āçvāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson. A second report, 1884, p. 45 f.

**Rājaçekhara's Place of Origin the Western Deccan.** — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^{1c}, p. 302. 18 ff.), from Vidarbha and Kuntala His great-grandfather, Akālajalada, is called, in the Bālar. i. 13^1, p. 9. 1, Mahārāṣṭracūḍāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyana Dīkṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjarī, the poet is styled Mahārāṣṭracūḍāmaṇi 'a crest-jewel of Mahārāṣṭra' On the other hand, in the Sūktimuktāvali, Rājaçekhara's ancestor, Surānanda, is called Cedimandalamandanam, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparnī, Narmadā, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Dravida women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of Lāṭa," etc. See Apte, p. 20 f. In the Aucityavicāracarcā, v. 27, a stanza by Rājaçekhara is quoted which does not occur in any of his known works:

> karnātīdaçanāṅkitah çitamahārāstrīkatākṣāhatah
> prāudhāndhrīstanapīditah pranayinībhrūbhaṅgavitrāsitah |
> lātībāhuvivestitaç ca malayastrītarjanītarjitah
> so 'yam samprati Rājaçekharakavir Vārānasīm vāñchati ||

'Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaçekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājaçekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaçekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bilhana, left his native country to seek wealth and fame at foreign courts.

**Rājaçekhara at the Court of Kanauj.** — Rājaçekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaçekhara, beginning āgaskārini kāiṭabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla

The poet's connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla's son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaçekhara remained at Mahīpāla's court

**Rājaçekhara at the Court of Cedi.** — Rājaçekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the Epigraphia Indica, i. 251 ff. The verse runs:

suçlishtabandhaghatanā vismitakavirājaçekharastutyā |
āstām iyam ākalpam krtiç ca kīrtiç ca pūrvvā ca ||

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.' (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the Sūktimuktāvali, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadīnām Mekalasutā nrpānām Ranavigrahah |
kavīnām ca Surānandaç Cedimandalamandanam ||

'The Narmadā among rivers, Ranavigraha among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Ranavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,[1] Raṇavigraha is a *biruda* of the Cedi prince Çamkaragana, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

**Rājaçekhara's Ancestry.**—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7[2]; Bālabh. i. 8[18]), Durduka (Bālar. i. 13[1]), or Duhika (Viddh. i. 5[2]); and his mother's name was Çīlavatī (Bālar. i. 13[1]). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrtto yatrāsīd gunagana ivākālajaladah
Surānandah so 'pi çravanapuṭapeyena vacasā |
na cānye ganyante Tarala-Kavirāja-prabhrtayo
mahābhāgas tasminn ayam ajani yāyāvarakule ||

'This illustrious man (Rājaçekhara) was born in the Yāyāvara family; to which belonged Akālajalada, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

[1] The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaçekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaçekhara: see Bālar. i. 13[1]; Viddh. i. 5[6]; Aufrecht, p 4. Stanza 777 of Çārṅgadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southerner," dākṣiṇātya.[1] But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaçekhara is not yet proved. According to a stanza ascribed to Rājaçekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaçekhara, in the Raṇavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaçekhara's name:

> Yāyāvarakulaçrener hārayasteç ca mandanam |
> suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarnabandha, adorns the Yāyāvara family.' Suvarnabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāndavīya, if indeed the word is here used as a proper name It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaçekhara himself, according to Karp. i. 9[c], was successively called bālakavi and kavirāja; and at Viddh i. 5[2], he calls himself Kavirājaçekhara—cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

[1] The Padyāvalī contains a stanza (or more) ascribed to a poet "of the Deccan" see Pischel, Die Hofdichter des Lakṣmaṇasena, Göttingen, 1893, p 10.

### 3. Rājaçekhara's Extant Writings

Four plays are extant which are ascribed to Rājaçekhara. Their names are as follows:

1. Karpūra-mañjarī.
2. Viddha-çālabhañjikā, or 'The Statue'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracaṇḍa-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster].—This is, in my opinion, the oldest of our poet's plays: see below. It is called a Saṭṭaka. This word is said, at i. 6, to mean a kind of Nāṭikā where the praveçakas and viṣkambhakas are wanting. The Sāhityadarpaṇa (no. 542) adds that it is written entirely in Prākrit; that the "marvellous flavor" (adbhuta rasa) prevails in it; that its acts are named javanikā; and that it, in other particulars, is like the Nāṭikā; further (no. 429), that the title of a Saṭṭaka, as well as that of a Nāṭikā, is to be taken from the name of the heroine. And the Karpūramañjarī and the Ratnāvalī are cited as titles exemplifying the rule.

The Karpūramañjarī contains four acts called javanikāntara. It tells us how the king Candapāla marries Karpūramañjarī, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The adbhuta rasa is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the Karpūramañjarī is the oldest of Rājaçekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The Karpūramañjarī was edited for the first time by Vāmanācārya in The Pandit, 1866–72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the Karpūramañjarī in modern vernaculars. The first is a Hindī translation by the well-known poet Hariçcandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhī translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value Much better is the South Indian commentary of Krsnasūnu Pītāmbara's Jalpatiratnamañjarī is also of some use The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play For further information, see the critical account of the mss, p xxiii ff.

**Viddha-çālabhañjikā.** — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī In one passage (iv. $1^{19}$ = p 118. 12 ff. in the edition of Ārte) the plays of Çrīharsa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son He therefore tries to pass off as a boy his only daughter Mrgāñkāvalī, and sends her under the name of Mrgāñkavarman to the Queen of King Vidyādharamalla

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mrgāñkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mrgāñkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mrgāñkāvalī, and puts the necklace on the statue At last he gets a glance of the girl herself, but she immediately disappears

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūsaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūsaka and his wife appear on the stage, the latter, asleep In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mrgāñkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mrgāñkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354–60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.[1]

The play was represented at the request of çrīyuvarājadeva (i. 5[4]), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is *some* evidence that Rājaçekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūravarsa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, Epigraphia Indica, ii. 304; and cp. C. Mabel Duff, Chronology of India, p. 293.

The Viddhaçālabhañjikā was edited by Vāmanācārya (1866–71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyana Dīksita, the son of Rañganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

**Bāla-rāmāyaṇa.**—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the Ratnāvalī. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyana that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction* And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1[3] that the play was really represented at the request of the king Mahendrapāla.

[1] [Without unfairness to Rājaçekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the piece. Such a treatment is in prospect from the pen of Mr Montgomery Schuyler, Jr, a pupil of my friend, Professor Jackson of Columbia University —C R L]

The Bālarāmāyana relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvana and the return to Ayodhyā after Sītā had passed through the ordeal of fire Rāvana is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty The banishment of Rāma is, in the Bālarāmāyana, brought about by Çūrpanakhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents The reader may consult Lévi, p. 272 ff.; Apte, p 31 ff ; and Baumgartner, Das Rāmāyana und die Rāma-literatur der Inder, Freiburg im Breisgau, 1894, p 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i 16 and Bālabh. i 12, which is ascribed to Dāivajña :

> babhūva Valmīkabhavah purā kavis
> tatah prapede bhuvi Bhartrmenthatām |
> sthitah punar yo Bhavabhūtirekhayā
> sa vartate samprati Rājaçekharah ||

'He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartrmentha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara '

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte For the most part he drew upon the Rāmāyana of Vālmīki; and where he deviated, "he clearly imitated Bhavabhūti ; and there are unmistakable signs that he had the Mahávíracharita before him at the time of writing this play [cp e.g Bālar x 65 and Mahāv. i 55]. . In the sixth act, he follows Bhavabhúti in exculpating Daçaratha's wife . . The scene of Lanka and Alaka is a clear imitation of Bhavabhuti etc " See Apte, p. 37, 38. Lévi (p. 292 f ) speaks of Rājaçekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa

Bhartrmentha is less known. Cp. Peterson and Durgāprasāda, Introduction, p 92 , Buhler, Detailed report of a tour in search of Sanskrit mss , Bombay, 1877, p. 42; Aufrecht, ZDMG. 36 368 , Lévi, p 183 Bhartrmentha seems also to be called Hastipaka, which word is equivalent to Mentha His kāvya, Hayagrīvavadha, is known from the Rājatarañginī and from quotations Now I think that Lévi was right in inferring from the verse before us that Bhartrmentha has, in some way or other, treated the history of Rāma But I cannot deem Lévi's supposition (Appendice, p 47), that the work in which Bhartrmentha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyana is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyana than in any other of his plays.

The Bālarāmāyana was edited by Govinda Deva, Benares, 1869, and by Jīvānanda, Calcutta, 1884. No complete commentary is known to exist.

**Bāla-bhārata.** — Rājaçekhara's last work is the Bāla-bhārata, or, as it is *sometimes* called, the Pracanda-pāndava. Both names are used in the play itself: see i. 8[b] and [c]. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyana" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahābhārata See i. 4, where Rājaçekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 58 (=2383); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (=108) or v. 29. 52 (=860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling, how Duhçāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇdavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte

The play was represented at Mahodaya (Kanauj) before Mahipāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–8 It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā In this latter edition, after stanza i. 32, only the chāyā of the Prākrit passages is given.

## 4. Lost Works and the Anthologies.

**A Tradition of More than Four Works.** — Rājaçekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge If we may trust the statement made at Karp i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūda), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

**Fragments in the Anthologies.** — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara It may be that some of these are taken from "these other two works" And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost

My collections are made from two anthologies: the Paddhati of Çārñgadhara, and the Subhāṣitāvali of Vallabhadeva It is convenient to have their dates given here. Çārñgadhara's work was written about 1363 A D. (Grierson, Modern Vernacular Literature of Hindustan, p 6). Vallabhadeva flourished probably between 1400 and 1450 A D. (Buhler, Kunstpoesie, p. 71). I give first the twenty-five pratīkas of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Çārñgadhara's In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh by Bh , and Karp by K.

**Anthology-stanzas (24) identified in Rājaçekhara's Writings.** — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

3659 taramgaya drço. = V. iii 27; R iii. 25, Bh i 31.
3750. nirvyājā dayite = R. iv 44
3757. abhyutthānam upāgate = R. iv. 48
3837. dhatte pañkajinītale = V. i. 43.
3928. vaktraçrījita-. = V. ii. 11.
3936. vahneh çaktir. = R. v. 35.

Val. 322 udanvacchinnā = R. i. 8. See Bhartrhari, and below, p. 190.
Val. 1411. dāhombhah = V ii. 21. Cp. K. ii. 29.
Val. 2223. bhindānah sundarīṇām. = V. i. 12. See below.
Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.
Val. 2282. = prthvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Çārñgadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaçekhara's writings:

1099. yasya vajramaner bhede. = R. iii. 66.
3077 kulagurur abalānām "kasyāpi" = V. i 1.
3282. padbhyām muktās = Bh. i 28
3373. tad vaktram yadi. = V i 14, R. ii. 17.
3516. upaprākārāgram = V. i 31.
3591. sairandhrīkarakrsta- = V. ii. 23.
3719. vrajaty aparavāridhim. = V iv. 1.
[3722. (= Val. 2223, above) bhindāno māninīnām. = V i. 12.]
3816. ye dolākelikārāh = V. i 27, cp. R. x. 55.
3912. celāñcalena. = V. ii. 9.
3929. amandamani-. = V. ii. 6.

The stanza *drçā dagdham* is given as an anonymous one by Vallabhadeva, no. 1809; while Çārñgadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Spruche.)

Three of Rājaçekhara's stanzas occur in one recension or another of the Çatakas of Bhartrhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaçekhara by some later redactor of the Çatakas and added thereto (as was the case with Kālidāsa's *anāghrātam puspam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaçekhara, see above. For detailed references, see Spruche, where all three are given. The stanzas are:-

Bālar. i. 8, udanvacchinnā bhūh (see above);
Bālar. iii. 17, sthitiḥ punye 'nye;
Bālar. vii. 40, vahati bhuvanaçrenīm.

Anthology-Stanzas (10), "of Rājaçekhara," not yet traced.—There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are:

85. taṁ vande padmasadmānam.
251. nūnam dugdhābdhi-. (See Indische Spruche, 3806.)

3423. āhāre viratih (Spruche, 1079.) = Val. 3485, as anonymous.
3926. cañcallolāñcalāni
Val. 2563 indor laksma.
Val. 3046. dātur vāndharasya.
174. trayo 'gnayas trayo vedāḥ.
188 Bhāso Rāmila-Somilāu.
189. aho prabhāvo vāgdevyāh.
190. Sarasvatīpavitrānām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaçekhara to whom the last four are ascribed is, I opine, the younger Rājaçekhara, of later date than our dramatist (see p. 196).

## 5 Rājaçekhara and the Prākrit Literature.

**The Literary Prākrits and the Real Vernaculars.** — Rājaçekhara's writings would probably be of less importance to us if we were better informed about the history of Prākrit literature. But on this subject our knowledge is exceedingly limited. The word Prākrit itself has different meanings Thus in modern Indian books, we find it used in the sense of vernacular, but its general use is to designate the literary dialcets described by the Prākrit grammarians These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākrits, while the spoken vernaculars are called Apabhranças or Deçībhāsās.

The Prākrits are, of course, developed from Apabhranças, and the first beginnings of Prākrit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources Such stanzas are alluded to and quoted as early as in the time of the Brāhmanas; and several Vedic hymns must be reckoned to that branch of literature But this question is connected with the history of Indian literature in general and cannot be discussed here Our present inquiries must be restricted to the poetical literature in Prākrit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākrit literature in general. Thus most of the authors who have written on Prākrit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāstrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākrit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākrit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Muller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

**Early Prākrit Lyrics.** — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākrit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

**Hāla's "Seven Centuries."** — Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasaī or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāstrī Prākrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhrtya dynasty. Hāla was probably not himself the compiler of the Sattasaī, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāna, who, in his Harsacarita, Introduction, verse 13, praises the Sattasaī. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākrit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākrit literature.

**Jayavallabha's Vajjālagga.**—Bhandarkar, Report for 1883–84, p 17, notices a second anthology, the Vajjālagga, composed by the Çvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time, but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhandarkar, be of the Vikrama era, and the same scholar has found verses from the Gaudavaho in the collection. The name Vajjālagga is derived from the systematic arrangement in vrajyās or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 gāthās. The total number of verses is 704; and, judging by the specimen given by Bhandarkar, the Vajjālagga must be much like to the Sattasaī. For the form of the title, cp. Bhandarkar, l c., p 324, comm. on stanza 4; and HD. 7. 17. The language is the Māhārāṣṭrī.

I am not aware of the existence of other poetical anthologies in Prākrit.

**Ānandavardhana's Visamabānalīlā.**—Ānandavardhana, who, according to the Rājataranginī, v. 34, obtained fame under the king Avantivarman of Kashmir (855–84), wrote a Prākrit poem, the Visamabānalīlā. We know this work from quotations in the author's rhetorical work, the Dhvanyāloka. These quotations seem to show that the Visamabānalīlā was also an anthology, probably written for the use of poets (kavivyutpattaye, Dhvanyāloka, iv 7)

Ānandavardhana quotes verses in Apabhrança and may have composed his anthology also in Apabhrança The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the Apabhrança literature lies outside of our subject Nor can I here dwell on works such as the Rsabhapañcāçikā of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains

**Gunādhya's Brhatkathā.**—The lyrical Prākrit literature is, for the most part, written in Māhārāṣṭrī. But the first name which occurs in the poetical Prākrit literature, is connected with another dialect, the Pāiçācī.

The poet Gunādhya is said to have written his Brhatkathā in that language. Gunādhya is commonly supposed to have lived in the first centuries of our era. See Buhler, Report, p. 47. The Brhatkathā was not an original work of Guṇādhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcavinçati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Brhatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Dandin, it was written in the Pāiçācī language. This dialect is described by Hemacandra in his Prākrit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Brhatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p 33 Buhler, also, when in India, was told that manuscripts of the work were still extant.

The Pāiçācī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākrit. And that branch of literature which is represented by the Brhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhranças But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākrit

— In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyana, no Prākrit kāvya can claim an antiquity equal to that of the Buddhacarita of Açvaghoṣa

**Prākrit Kāvyas. Rāvaṇa-vaha.** — The oldest Prākrit kāvya is the Setubandha This poem, whose Prākrit name is Rāvanavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvana It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs But tradition generally ascribes the poem to Pravarasena Thus Bāna does in the Harsacarita, Introduction, verse 14. and Ksemendra, in the Aucityavicāracarcā, verse 16. According to Rāvanavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvanavaha is mentioned by Dandin and Bāna, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See Rājataranġini, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was But it is not probable that we have to do with a work by Kālidāsa The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāna and Ksemendra did not ascribe the work to Kālidāsa, if it were really written by him.

**Bappai-rāa's Gauda-vaha.**—Another Prākrit kāvya is the Gaudavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauda king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A D ), and Bappairāa therefore was a contemporary of Bhavabhūti. See Rājataranġini, iv. 144 His Sanskrit name is Vākpatirājā, probably a translation of the Prākrit name.

Ānandavardhana, in his Dhvanyāloka, quotes verses from a third Prākrit kāvya, the Harivijaya of Sarvasena, which work is not otherwise known.

Rājaçekhara is not known to have written other works than dramas.

**Prākrit Drama: Sattakas.**—The Indian drama seems to have its root partly in Sanskrit, partly in Prākrit literature. The one play which is written in Prākrit exclusively is the Karpūramañjarī But we are, I think, right in concluding from the definition of the word sattaka, given in the work itself, that the Karpūramañjarī was not the first composition of its kind And the word saṭṭaka occurs, in the form sādaka, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the saṭṭaka. In most characteristics it agrees with the Nāṭikā, but was perhaps classed separately, not only because it was written entirely in Prākrit, but also because a distinct kind of dancing was used in it.

**Karpūra-mañjarī the only Sattaka Extant.**—At all events, Rājaçekhara's work is the only extant pure Prākrit drama; and his chief importance in the history of Prākrit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

**This Play Important for the History of the Drama.**—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared In his recension of Lévi's book, Le théâtre Indien, in the Gottingische Gelehrte Anzeigen, 1891, p. 861, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, ibidem, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12[2], we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12[3], clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact We find the same again in the Pārvatīpariṇayanāṭaka (Pischel, l.c., p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

## 6 Other Poets mentioned by Rājaçekhara.

**Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara.**—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the "Bhojaprabandha of Rājaçekhara." It is, accordingly, probable that they are extracts from the Prabandhakoça of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvyamālā. In this place I can only take notice of the poets alluded to in Rājaçekhara's plays

Hariuddha, Ṇandiuddha, Poṭṭisa, and Hāla are mentioned as poets at Karp i. 20[20]. The Tanjore mss. of this passage, however, have, instead, the names Haribambhasiddhi (?), Oddīsa, Pālittaa, Campaarāa, and Mallasehara. With reference to these names, see Pischel, Gottingische Gelehrte Anzeigen, 1891, p 865.

Aparājita is mentioned at Karp i. 8[3], as a poet contemporary with Rājaçekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaçekhara In the Tanjore mss, Aparājita bears the surname Babbararāa. He is said to be the author of a Mrgāṅkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff Stanzas by Bhaṭṭāparājita occur as no 1024 of the Subhāṣitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çamkaravarman or Krsnaçamkaraçarman was another contemporary poet His name is mentioned in the first form at Bālar. i. 16[2]; and in the second at Viddh i 6[1]. He is called sabhya in the Bālarāmāyana, and goṣṭhīgariṣtha in the Viddhaçālabhañjikā; but he is not otherwise known. A Çamkaravarman occurs among the poets of the Sūktimuktāvali

Dāivajña is mentioned at Bālar i. 15[2] and Bālabh i 11[1]. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

## 7. Mentions of Rājaçekhara in the Literature.

**By Vasukalpa, Abhinanda, and Somadeva.** — According to Aufrecht in the Catalogus catalogorum, p 502, Rājaçekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda The one is known as the author of a kāvya, the Rāmacarita, and was the son of Çatānanda The other was called Gāudābhinanda, and was a son of Jayanta Vrttikāra. His great-great-grandfather lived under king Muktāpīda Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhinanda must therefore have lived about the middle of the ninth century He is known as the author of the Kādambarīkathāsāra and of the Yogavāsiṣṭhasāra Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp Durgāprasāda and Paraba, Kāvyamālā, Part ii. 50. Abhinanda is also quoted, Suvrttatilaka iii. 16, 29.

Rājaçekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājaçekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

**In the Daçarūpa and the Sarasvatī-kanthābharana.**—The Daçarūpa quotes Karp. i. 23 (iii 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar iv. 60 (ii. 2 = p 62). The last passage is said to be taken from the Hanumannāṭaka—see Jīvānanda's ed, ii. 14

From the Sarasvatī-kanṭhābharana (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p 224); Bālar. iii. 25 = Viddh iii. 27 = Bālabh i. 31 (p 214); Bālar. v. 8 = Viddh. iii. 2 (p 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 20); Karp, i. 1 (p. 188); Karp i. 19 (p 348), Karp i 25 (p. 348), Karp ii. 11 (p 108); Karp. ii 42 (p. 194), Viddh i. 3 (p. 149), Viddh. i 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar ii. 17 (p. 215); Viddh. i 15 (p. 179); Viddh. i 19 (p. 367); Viddh i. 20 (p. 72), Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214), Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

**In Works of Ksemendra.**—Ksemendra, also, in several of his works gives references from Rājaçekhara's plays. In the Aucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Ba-abh ii. 11 (v. 12), Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace citācakram candrah (v. 15); strīnām madhye (v. 16), Karnātīdaçanāñkitah (v. 27) In the Kavikanṭhābharana only one stanza by Rājaçekhara is quoted (nakhadalitahari-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvrttatilaka, iii. 35, Rājaçekhara is praised for his ability in the Çārdūla-vikrīdita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (i ii. 23) and Bālar. i. 63 (at ii. 41).

**In the Kāvya-prakāça, Prākrta-piñgala, etc.**—The Kāvya-prakāça also contains a number of citations from Rājaçekhara. Thus we find there Karp. i. 19, 20: ii 4, 9; Viddh. i 2; etc (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaçekhara, and mentions of him, are found in the Prākṛtapiñgala (Karp. i. 4, 20. 22. 23, 26. ii. 5); Ganaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākrit grammar (see Pischel, l.c.); Mañkha's Çrīkanthacarita (xxv 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897.

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpana, and Mārkandeya's Prākrit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Ksīrasvāmin's commentary on Amara i 8[4], where, in speaking of the form gonasa, he quotes Viddh. i. 8 to show that the form gonāsa also is used in the same sense. Ksīrasvāmin further quotes Viddh i. 11 to show that tāraka is neuter as well as feminine. Cp Apte, p 6. Peterson identified the commentator Kṣīrasvāmin with Ksīra, who is mentioned, Rājatar. iv 489, as the tutor of king Jayāpīda, and thus he came to the conclusion that Rājaçekhara was much older than we now know him to be Aufrecht on the other hand had already stated (ZDMG 28. 104) that Ksīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna

## 8 Rājaçekhara's Prākrit

Rājaçekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāsāvicaksana (Bālar. i. 10[1]) or savvabhāsācadura (Karp i 7[1]) Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākrit, Apabhrança, and Bhūtabhāsā. As far as we know, he himself wrote only in Sanskrit and Prākrit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākrit. The Prākrits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deçī-words must be derived from this last source Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i 318.

Çaurasenī and Māhārāstrī. — These are the only Prākrit dialects which occur in the writings of Rājaçekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mrcchakatikā

[Addition by the General Editor. — In order that this volume may be of service to students of Prākrit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākrit, see Jacobi's article, "Prākrit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX–LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

**Çāurasenī-Māhārāṣṭrī Doublets used in this Play.—**

| Sanskrit | Çāurasenī (Prose) | Māhārāṣṭrī (Verse) | Sanskrit. | Çāurasenī. (Prose) | Māhārāṣṭrī. (Verse) |
|---|---|---|---|---|---|
| atha | adha | aha | sthita | thida | thia |
| tathā | tadhā | taha | sthāpita | thāvida | thāvia |
| yathā | jadhā | jahā | kalita | kalida | kalia |
| katham | kadhaṁ | kahaṁ | kvathita | kadhida | kaḍhia |
| iha | idha | iha | ghatita | ghadida | ghadia |
| tatas | tado | tao | dayitā | daidā | daiā |
| etad | edam | eam | puñkhita | puñkhida | puñkhia |
| | | | bhūsitā | bhūsidā | vi-hūsiā |
| etu | edi | ei | bhrta | bharida | bharia |
| jānātu | jānādi | jānāi | ni-veçita | ni-vesida | ni-vesia |
| dadātu | dedu | deu | ava-tīrna | odinna | ava-inna |
| bhavatu, -tu | bhodi, -du | hoi, hou | adbhuta | acc-abbhuda | abbhua |
| bhavisyati | bhavissadi | hohii | | | |
| labhate | labadi | lahai | prasrti | pasadi | pasai |
| vartate | vattadi | vattai | prabhrti | pāhudi | pahui |
| -vartatām | pavattadu | paattau | prākṛta | pāuda | pāua |
| tiṣṭhati | citthadu | thāi | samskrta | sakkada | sakkaa |
| harati | haradi | harai | manoratha | manoradha | manoraha |
| | | | marakata | maragada | maragaa |
| kathyatām | kadhīadu | kahijjau | mithuna | midhuna | mihuna |
| kriyatām | karīadu | kijjau | ratna | radana | raana |
| drçyate | dīsadi | dīsai | rati | radi | rai |
| bhanyate | bhanīadi | bhannai | rīti | rīdi | rīi |
| | | | latā | ladā | laā |
| kṛta | kida | kaa | vāta | vāda | vāa |
| gata | gada | gaa | çata | sada | saa |
| jāta | jāda | jāa | sarasvatī | sarassadī | sarassaī |
| jita | jida | jia | sarit | sura-saridā | sariā |
| hita | hida | hia | manmatha | mammadha | vammaha |
| ā-nīta | ā-nīda | ā-ṇīa | divasa | divasa | diaha |

These forms can all be easily found in the Glossarial Index: and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

**Rare and Provincial Words.**—The most striking feature of Rājaçekhara's Prākrits is his abundant use of rare and provincial words. We give some instances from the Karpūramañjarī:

| ubbimbira | caṅgima- | taratti | bhasala | bakkara |
|---|---|---|---|---|
| olaggāviā | catti- | tasara | bhutthalla[1] | vacchoma |
| olla | campia | tumisa | bhulla | vacchomī |
| kaṅkelli | calli | pakkhāujja | maraṭṭa | varilla |
| kandāriūna | chailla | pādisiddhi | maradhī | vindurilli |
| kandotta | chollai | pāluttiā | mahalla | sāhuliā |
| kodda | tapparakanna | potta | mahulā | sippī |
| khaḍakkiā | tikkida | bāulliā | riñcholī | sihina |
| khalakhandia | tentākarāla | buḍḍaṇa | rosāṇia | hakkārai |
| galiballa | thakkura | bola | laṅgima- | etc |
| caṅga | ḍhulla | bolei | laṭṭhaa | |
| caṅgattana | niei | bhamaratentā | lumbī | |

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākrit grammars and lexicons; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Bohtlingk his first authentication of many words. The starred kālākṣaṅka is supported by i. 18[1]. The word dhāṭī (cp. ii 46) is one of four synonyms for 'sudden attack' (prapāta, abhyavaskanda, dhāṭī, abhyāsādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524).—C. R. L.]

**Marāṭhīcisms.**—Marāṭhī words are used on a large scale by Rājaçekhara, according to Nārāyana Dīkshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as kandāriūna, caṭṭi-, tasara, pakkhāujja, etc., are known only from

[1] This word is rather dubious but as the various readings all seem to be glosses, I was obliged to adopt it

modern dialects, and a form like dhilla represents a more advanced stage of phonetic development than the literary Prākrits in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaçekhara's relation to the spoken vernaculars, from want of sufficient materials.

**The Poet sometimes confused his Two Dialects.**—I must be content to touch upon the following question. Was Rājaçekhara able to distinguish correctly the two Prākrit dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the Prākrit passages in the critically edited Bālabhārata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpūramañjarī. The mss. of this work are by no means correct nor consistent in their readings Words such as ratna, sarasvatī, iha, manoratha, mithuna, etc., are constantly written raana, sarassaī, iha, manoraha, mihuna, in the prose as well as in the verses. And at i. 20[13], the form raana in the Cāurasenī is also supported by Krsnasūnu, who gives the two translations ratna and racana On the other hand, in all mss, we find forms like idam in verses (e.g. iv. 2[a]) But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaçekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

**Rājaçekhara's Usage tested by Mārkandeya's Prākrit Grammar.**—Mārkaṇḍeya, in his Prākrtasarvasva, gives a fuller description of the Çāurasenī than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaçekhara. I quote Mārkandeya after the ms. Wilson 158[b] in the Bodleyana (Aufrecht no. 412).[1] The chapter on the Çāurasenī begins fol. 51[a] and contains nine prakaranas.

In the fourth prakarana we find a sūtra, ksanaksīrasadrksānām cchaḥ na syāt, 'cch should not be substituted [for ks] in ksana, ksīra, sadrksa.' In accordance with this rule I have adopted the reading sārikkha in iv. 19[30, 53, 59].

According to a sūtra in the third prakarana, I should not be substituted for y in yasti (yastyām laç ca na syāt). But at Karp. ii 6[22] and iv. 19[64],

[1] It is a pity that this ms is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G Oppert, but in vain

all mss. read laṭṭhī Cp. Pischel on Hemacandra I 247, where several instances of laṭṭhī are quoted from the Çāurasenī It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Mārk., vi. has the sūtra, ata uttarasya ñer e syāt . . idudbhyām uttarasya ñer mmi vā syāt, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: majjhammi i 8[3], kuharammi iii 20[7]

Another sūtra in the same prakaraṇa runs thus: do ñasah | do eva syāt . . . ād atah kvacid | ato ñaser āt syāt kvacit, 'for the ablative sing. only the affix do is substituted. . . . In words ending in -a sometimes ā is substituted' Accordingly the forms ending in -himto ought not to be used in the Çāurasenī Still in the Karpūramañjarī, forms occur such as pāmarāhimto i 20[29]; tumhāhimto ii 29[12], candāhimto ii 29[13], jalāhimto iii. 3[16], tumhārisāhimto iv 2[10]

In the nominative sing. masc of the pronoun etad, Mārkandeya forbids the use of the form esa in the Çāurasenī: na esa etadah | sunā etada esa na syāt. This rule is in accordance with the general practice in all critical editions But at Karp i 4[10] and ii 27[1] and iv 20[11], all mss. read esa, instead of the correct eso.

As for the verbal inflexion, the form ghettūna in the Çāurasenī, i. 12[3], is of interest compared with the regular genhia, ii 19[18, 30, 57]

Of less importance is the use of the dhātvādeça mun = jñā in prose. Cp. Pischel on Hemacandra iv 7, etc

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us For some important questions in Prākrit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral ḷ for the Prākrits is as dubious as before The South Indian mss. of the Karpūramañjarī always have cerebral ḷ, the others generally l.

Nor is the use of the Anunāsika elucidated by these manuscripts The very probable supposition that in the nom. plur neutr. and instr plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss Most of them write the Anusvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākrit lexicography than of the phonology an inflexion.

**Possible Inference as to Obsolescence of Said Dialects.** — Finally, from the fact that Rājaçekhara, "who knew all languages" (i. 7[1]), did not correctly distinguish the different Prākrits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the Lalitavigraharājanāṭaka (Kielhorn, Indian Antiquary, xx. 201 ff.; Gottinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the Lalitavigraharājanāṭaka, which was written in Sāmbhar, 1153. The late Dr. Buhler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also Gazetteer of the Bombay Presidency, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

## 9. Rājaçekhara's Literary Characteristics.

**Pischel's Estimate of the Poet.** — Pischel has given a brief statement p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind uberaus wichtig fur die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fliessend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichworter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaçekhara nicht hoch Im Bālarāmāyaṇa erweist er sich als starken Nachahmer[1] des Kālidāsa und Bhavabhūti, in der Viddhaçālabhañjikā und der Karpūramañjarī als Nachahmer des Dichters der unter Çrīharṣa's Namen gehenden Stucke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzuge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 6. Akt des Bālar. (p. 119 ff.), wo die kunstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44 [The poet's works ought, as I think, to be translated and inter-

[1] A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would be, I am persuaded, a fruitful one The açoka scene of our present play recalls that of the 3 act of Mālavikā —C R L

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii 30, 31, 32 Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çamkaravarman," at Bālar i 17 = Viddh. i. 7) is an example

> pātum çrotrarasāyanam, racayitum vācah satām sammatā,
> vyutpattim paramām avāptum, avadhim labdhum rasasrotasah, |
> bhoktuṁ svādu phalam ca jīvitataror, yady asti te kāutukam,
> tad bhrātah çrnu Rājaçekharakaveh sūktīh sudhāsyandinīh‖ — C R L ]

**The Poet's Skill in Metres** — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Ksemendra, p 198. cp. p 209, where the metres of the present play are given) in Çārdūlavikrīdita Our poet's metrical skill is by no means restricted to Sanskrit; in Prākrit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākrit portions of their plays, while Rājaçekhara (as Apte observes, p 44) has given us nearly forty Prākrit stanzas in the highly artificial Çārdūlavikrīdita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1–82

**Rime.** — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākrit; but not in Sanskrit Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākrit poetry has been at work It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are· Viddh i 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes So ii. 11.— Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara Cp Sāhitya-darpana, no. 637, Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208 — C R L ]

**Proverbial Expressions** — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places. i $18^{10,13,18}$, ii $1^{2}$, iii. $6^{b}$, iv $18^{8,27}$, $20^{3}$, and perhaps

ii. $26^d$, $29^{11}$, and iv. $20^{12}$(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. $22^2$: it reads, "Better a partridge to-day than a pea-hen to-morrow," varam takkālovanadā tittirī ṇa uṇa diahantaridā morī. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. $19^7$, ed. Bombay, who, in a most interesting carpe-diem-argument, says, "Better a dove to-day than a peacock to-morrow," varam adya kapotaḥ çvo mayūrāt. In Manwaring's Marāṭhī Proverbs, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. $18^{10}$ it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

**Rājaçekhara Repeats Himself.** — Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar i. 9 = Bālabh i. 15
Bālar i. 10 = Bālabh i. 6
Bālar i. 14 = Bālabh i. 3.
Bālar i. 16 = Bālabh i. 12.
Bālar i. 17 = Viddh i. 7.
Bālar i. 18 = Bālabh. i. 11
Bālar i. 20 = Bālabh i. 14
Bālar ii. 17 = Viddh i. 14
Bālar iii. 23 = Viddh. ii. 5
Bālar iii. 25 = {Bālabh i. 31; Viddh iii. 27.}
Bālar iii. 39 = Bālabh. i. 65
Bālar. iii. 64 = Bālar vii 68
Bālar. v 5, cp Bālar vii. 77.
Bālar. v 8 = Viddh iii 2
Bālar v 25 = Viddh iv 6, cp. Karp iv 2
Bālar v. 39 = Viddh. i 24.
Bālar v 73 = Viddh iii 15
Bālar. vi 11 = Bālar vi 10
Bālar vii 31, cp Bālar x 43
Bālar vii. 38 = Bālar x. 44
Bālar. vii. 39 = Bālar x. 46
Bālar viii 11, cp Viddh iv 20
Bālar x. 40 = Viddh iii 11.
Bālar x. 58, cp Bālabh i. 10
Bālabh i 9 = Viddh i 8
Bālabh i 22 = Viddh ii 22
Bālabh i 27 = Viddh. iii 16
Bālabh ii. 3, cp Karp ii 32
Bālabh ii 7 = Bālabh ii 13
Bālabh. ii 15, cp. Viddh i. 17
Karp iii 26 = Viddh iii 12

## 10. Rājaçekhara's Favorite Metres.

1. Çārdūlavikrīḍita; 2 Vasantatilaka; 3 Çloka; 4. Sragdharā — In the Suvṛttatilaka, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the Çārdūlavikrīḍita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālarāmāyana, 41 from the Bālabhārata, 36 from the Viddhaçālabhañjikā, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh, 11 in the Viddh., and 23 in the Karp The third place in frequency is held by the Çloka Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 8 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar.. 12 in the Bālabh.. 10 in the Viddh, and 11 in the Karp.

5 **Āryā; then Tristubh; etc., etc.**—Of other metres, the following occur more or less frequently:

| | | |
|---|---|---|
| Āryā | Prthvī | Vançastha |
| Upagīti | Praharṣinī | Vasantamālikā |
| Gīti | Mandākrāntā | Çālinī |
| Triṣṭubh | Mālinī | Çikharinī |
| Drutavilambita | Rathoddhatā | Svāgatā |
| Puṣpitāgrā | Rucirā | Harinī |

To these must be added some very free Prākrit metres, such, for instance, as Viddh i 4, 5; ii 7, iii 8, and Karp. iii 29, 30 The two stanzas last mentioned are of a form not known from other sources The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants The following stanza, iii 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants

## 11 Metres of the Karpūra-mañjarī.

**The Metres in the Order of Their Frequency.**—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under "Triṣṭubh" are included Indravajrā, Upendravajrā, and Upajāti.

| | | | |
|---|---|---|---|
| Āryā[1] | 32 | Svāgatā | 4 |
| Çārdūlavikrīdita | 24 | Gīti | 2 |
| Vasantatilaka | 23 | Puṣpitāgrā | 2 |
| Tristubh | 12 | Upagīti | 1 |
| Sragdharā | 11 | Vançastha | 1 |
| Rathoddhatā | 9 | Çālinī | 1 |
| Prthvī | 7 | Çikharinī | 1 |
| Mālinī | 7 | iii 29, 30 (above, p 207) | 2 |
| Mandākrāntā | 5 | Sum | 144 |

[1] Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two shorts is permitted if a new word begin with the second syllable of that foot e g i 3, 8, 9, ii 37, 48, 49

' [Scene-groups. — There are four considerable passages in this play in which metres of the same kind are, so to say, "bunched," and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are: in act ii., stanzas 12–22, eleven āryā stanzas, forming the "Tiring-scene"; again in act ii., stanzas 33–40, eight āryā stanzas, forming the "Swing-scene"; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six tristubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the "lengthy and vapid discussion of love"

It is worth noting that a Çārdūlavikrīdita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description: for example, i. 16–18, the spring; i. 35, the evening; iii. 25, moonrise; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9. — L.]

**The Metres in the Order of Their Occurrence.** — The following table (p 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19[a].

## Metres of the Karpūra-mañjarī.

| Act I | | Act II | | Act III | | Act IV | |
|---|---|---|---|---|---|---|---|
| i 1 | Çārdūlavikrīdita | ii 1 | Çārdūlavikrīdita | iii 1 | Çārdūlavikrīdita | iv 1 | Āryā |
| i 2 | Puṣpitāgrā | ii 2 | Mandākrāntā | iii 2 | Mālinī | iv 2 | Puṣpitāgrā |
| i 3 | Āryā | ii 3 | Çārdūlavikrīdita | iii 3 | Çārdūlavikrīdita | iv 3 | Pṛthvī |
| i 4 | Sragdharā | ii 4 | Vasantatilaka | iii 4 | Vançastha | iv 4 | Çārdūlavikrīdita |
| i 5 | Āryā | ii 5 | " | iii 5 | Indravajrā | iv 5 | Vasantatilaka |
| i 6 | Gīti | ii 6 | " | iii 6 | " | iv 6 | Pṛthvī |
| i 7 | Āryā | ii 7 | Rathoddhatā | iii 7 | Mālinī | iv 7 | Sragdharā |
| i 8 | " | ii 8 | Çārdūlavikrīdita | iii 8 | Āryā | iv 8 | Vasantatilaka |
| i 9 | " | ii 9 | Mālinī | iii 9 | Vasantatilaka | iv 9 | Çārdūlavikrīdita |
| i 10 | " | ii 10 | Sragdharā | iii 10 | " | iv 10 | Indravajrā |
| i 11 | Rathoddhatā | ii 11 | Çikhariṇī | iii 11 | " | iv 11 | Upajāti |
| i 12 | Svāgatā | ii 12 | Āryā | iii 12 | " | iv 12 | " |
| i 13 | Çārdūlavikrīdita | ii 13 | " | iii 13 | " | iv 13 | " |
| i 14 | Vasantatilaka | ii 14 | " | iii 14 | " | iv 14 | Upendravajrā |
| i 15 | Sragdharā | ii 15 | " | iii 15 | " | iv 15 | Upajāti |
| i 16 | Çārdūlavikrīdita | ii 16 | " | iii 16 | " | iv 16 | Svāgatā |
| i 17 | " | ii 17 | " | iii 17 | " | iv 17 | " |
| i 18 | " | ii 18 | " | iii 18 | Mālinī | iv 18 | " |
| i 19 | Vasantatilaka | ii 19 | " | iii 19 | Sragdharā | iv 19 | Āryā |
| i 20 | Çārdūlavikrīdita | ii 20 | " | iii 20 | Pṛthvī | iv 20 | Mālinī |
| i 21 | Vasantatilaka | ii 21 | " | iii 21 | Rathoddhatā | iv 21 | Vasantatilaka |
| i 22 | Indravajrā | ii 22 | " | iii 22 | Vasantatilaka | iv 22 | Çārdūlavikrīdita |
| i 23 | Çālinī | ii 23 | Mandākrāntā | iii 23 | Rathoddhatā | iv 23 | " |
| i 24 | Vasantatilaka | ii 24 | Mālinī | iii 24 | " | iv 24 | Gīti |
| i 25 | " | ii 25 | Upajāti | iii 25 | Çārdūlavikrīdita | | |
| i 26 | Çārdūlavikrīdita | ii 26 | Vasantatilaka | iii 26 | Pṛthvī | | |
| i 27 | Vasantatilaka | ii 27 | Çārdūlavikrīdita | iii 27 | Çārdūlavikrīdita | | |
| i 28 | Upajāti | ii 28 | Sragdharā | iii 28 | Sragdharā | | |
| i 29 | Çārdūlavikrīdita | ii 29 | Çārdūlavikrīdita | iii 29 | [See p 207] | | |
| i 30 | Mandākrāntā | ii 30 | Mandākrāntā | iii 30 | " | | |
| i 31 | Upajāti | ii 31 | Sragdharā | iii 31 | Rathoddhatā | | |
| i 32 | Çārdūlavikrīdita | ii 32 | Pṛthvī | iii 32 | " | | |
| i 33 | Mandākrāntā | ii 33 | Āryā | iii 33 | " | | |
| i 34 | Pṛthvī | ii 34 | " | iii 34 | " | | |
| i 35 | Çārdūlavikrīdita | ii 35 | " | | | | |
| i 36 | Sragdharā | ii 36 | " | | | | |
| | | ii 37 | " | | | | |
| | | ii 38 | " | | | | |
| | | ii 39 | " | | | | |
| | | ii 40 | " | | | | |
| | | ii 41 | Sragdharā | | | | |
| | | ii 42 | Āryā | | | | |
| | | ii 43 | " | | | | |
| | | ii 44 | Mālinī | | | | |
| | | ii 45 | Upagīti | | | | |
| | | ii 46 | Çārdūlavikrīdita | | | | |
| | | ii 47 | Pṛthvī | | | | |
| | | ii 48 | Āryā | | | | |
| | | ii 49 | " | | | | |
| | | ii 50 | Sragdharā | | | | |

**Summation of Stanzas**

| | | | |
|---|---|---|---|
| Act | i | has | 36 |
| " | ii | " | 50 |
| " | iii | " | 34 |
| " | iv | " | 24 |
| | | Sum | 144 |

# Part IV

## TRANSLATION

OF THE

## KARPŪRA-MAÑJARĪ

WITH

*AN INTRODUCTION AND NOTES*

BY

C. R. LANMAN

---

Mulier est hominis confusio ;
Madame, the sentence of this Latin is—
Womman is mannes joye and al his blis.

—CHAUCER, 'The Nonne Preestes Tale,' 344

## 1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play[1] is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage, but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25⁵, 34⁶). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12⁸. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34⁶) would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions[2] of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.[3] It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore[4] — say the Districts of North Kanara, of Belgaum, and of Bellary, and perhaps it reached even farther east. The inscription of Kurugode[5] names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāstra.[6] And Kuntala seems also to have been so included.[7] This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λαρική. See Epigraphia Indica, i. 274 ff.

[1] The place where the play was first *represented* or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

[2] The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

[3] See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

[4] Including the once important Banavasi, Ptolemy's Banaouasei, cp. Ind. Ant. xii. 367.

Act II.—The time is still Madhu, ii. 6[21], or Chāitra, and the spring "is very gently coming on," ii. 1[5]. The nights are still chilly, ii 41[5]. We read at ii. 29[5], "Today is the fourth day of the Swing festival." The allusions to the worship of Gāurī that accompanied the festival (see ii. 6[21, 25], ii. 29[6]) indicate that the *gāuṛyā dolotsava* is intended (see note to ii. 6[23], and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra.—The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41[3]. The açoka scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 43[7]

Act III.—The action is on the evening of the night of a full moon, iii. 25[d], 32[b], which must be that of either Chāitra or Vāiçākha. The allusions to punkahs and shower-baths, iii. 20, and to the "intense heat" (*ghana-ghamma*, iii. 20[5]), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiçākha. This date allows ample time for the Queen's jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41[9]) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*)—cp. the next paragraph.

Act IV.—The spring (*mahu-samaa*) has now gone, iv. 7[d]; the summer (*gimha*, iv. 1) is come, iv. 4[c], 5[d], 6[d]. The time of the action is explicitly defined, iv. 9[18], as the "Banyan festival." This falls on the day of the full moon of Jyāisṭha, iv. 9[18] note. In substantial accordance herewith is the allusion, iv. 3[a], to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18[11], that the image of Gāurī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāistha.—The action of the merry-making (p 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18[7].

SYNOPTIC TABLE OF THE TIME OF THE ACTION

| | | |
|---|---|---|
| Act I | beginning of spring, first of Chāitra, bright half . . . . | [Say March 15] |
| | Interval of five days | |
| Act II | fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . | [Say March 20] |
| | Interval of about ten days + just one lunation | |
| Act III. | full moon of Vāiçākha . . . . . . . . . . | [Say May 1] |
| | Interval of one lunation | |
| Act IV | Banyan festival, full moon of Jyāistha . . . | [Say June 1] |

## 4. Synoptic Analysis of the Play

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2 the details of the stage-business. Since the references to the text are given throughout, it will also serve 3 as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes · that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34[1]); or the stage is imagined to represent successively (as in act iii, scene 2, and act iv, scene 5) several places in which the players have to be, during the course of that scene In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I 1 to I 12[5].

During the prologue, the stage represents the play-house (or *nātya-çālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i 9, 11.

Scene 1 Enters the Director (*sūtradhāra*) and recites the benediction, i 1–2 [Then exit]

Scene 2 Enters the Stage-manager (*sthāpaka*) and praises Çiva, i 3–4, and describes the preparations for the play, i 4[3]

Scene 3 Enters the Assistant (*pāripārçvika*) of the Stage-manager, i 4[14] They discuss the play, the author, why he writes in Prākrit, at whose instance the piece is given, and the gist of the plot, i 4[14]–12[3] Exeunt

ACT I.

Scene 1 (the advent of spring) the palace garden Enter King and Queen, with retinue, i 12[6] They congratulate each other on the arrival of spring, and describe the season in stanzas, i 13–14.

Behind the stage, two Bards describe the beauties of spring, i 15–16, and are followed in the same strain by the royal pair, i 16[3]–18

Scene 2 (comic intermezzo) place and actors as before Jester and Vichakshanā quarrel, i 18[1] Retorts, sharp and coarse, follow, then rival

stanzas, i 19–20, then threats, i $20^{15}$. General laughter, i $20^{22}$. Exit Jester, i $20^{21}$

Scene 3 (the tipsy Magician) place and actors as before Reenters Jester, i $21^{1}$, announcing the Magician, who follows, i $21^{4}$, tipsy, singing ribald songs He offers to show a specimen of his powers to the King, i $25^{2}$. The latter suggests that he produce on the stage a lovely girl The wizard sets about it, i $25^{10}$ Thereupon —

Scene 4 (love scene) place and actors as before Enters the Heroine, i. $25^{11}$ Rapturous stanzas from the King, i 26–27 She gives the King a coquettish glance, i $28^{9}$ He is deeply enamored, i. 29–34 She tells her story, i $34^{8-21}$. The Queen asks that the Heroine may remain a fortnight, i $34^{26}$, and conducts her to the gynæceum, i $34^{33}$

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35–36, and the King goes to prayer.

## Act II.

Scene 1 (the love-sick King) the palace garden. Enter King and Portress, ii. $0^{1}$. Enamored stanzas, ii 1–6

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshanā, ii. $6^{3}$. They discuss briefly the King's condition, ii. $6^{4-18}$, unheard by him

They address the King, ii. $6^{19}$ It transpires that Vichakshanā bears a love-letter, ii $6^{20}$, from the Heroine to the King. This the King reads, ii 8 Stanzas from Vichakshanā, from her sister, and from the Jester, ii 9–11

The King asks, ii $11^{2}$, what happened to the Heroine after the Queen conducted her (at i $34^{33}$) to the gynæceum Properly the replies form no new scene, but they have such dramatic unity that it is well to treat them as a scene

Scene 3 (the tiring scene, a duo between Vichaksnanā and King): place and actors as before Introductory questions and answers, ii $11^{3-6}$ In eleven half-stanzas, ii 12–22, Vichakshanā describes how the Heroine was arrayed and adorned in the gynæceum The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshanā, ii $29^{5}$

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii $29^{6-7}$ With the Jester, the King "makes as if entering" the Plantain Arbor, ii $29^{14}$

Scene 4 (the swing scene) the palace garden; the Heroine in the swing, King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii 30–32.

Then follows, in eight stanzas, ii 33–40, the Jester's description of the Heroine's swinging It is filled with pretty conceits and forms a pendant to the tiring scene —The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo)· the gardens The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii 40²–41 Evening approaches, ii. 41³. but night's coolness avails not to attemper the King's amorous fever, ii 41⁵.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁶, and makes as if leaving the stage to get something to cool him off, ii. 41⁷ The King continues his amorous plaint. ii 42

Scene 6 ("stage-traffick") a part, near by, of the gardens Reënters Vichakshanā with refrigerants, ii 42³. She and the Jester, ii. 43², arrange it so that the King shall witness the coming açoka scene

The King is imagined to secrete himself behind a shrub, ii 43³.

Scene 7 (the açoka scene) the garden. Enters the Heroine, ii 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree, whereupon all three burst into gorgeous bloom, ii 43¹⁴–47

King and Jester discuss the matter, ii. 47¹–49².

Behind the scene a Bard describes the evening, ii 50. Exeunt all. See also p 289, n 2.

## Act III.

From iii. 34⁹ we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22¹) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻³⁹ and ⁵³⁻⁵⁷.

Scene 1 (the King's vision). a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room Enter King and Jester The King describes a vision in which he met the Heroine, iii. 2²–3 To divert him, the Jester tells an elaborate counter-vision, iii 3⁴–7. The two engage in a lengthy and vapid discussion of love, iii 8¹–19

From behind the stage they hear the enamored plaints of the Heroine, iii 19². The Jester indulges himself in much badinage with the King, iii 20¹. Both "make as if entering," by a "back-

door," the meeting-room, iii $20^{12}$, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage

Scene 2 (the lovers' meeting) [part 1] a room near the prison room (see above) Enters the Heroine, with her friend, to meet King and Jester, iii $20^{13}$. The King takes the Heroine's hand, iii $20^{25}$ She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii $22^{1-4}$.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii $22^{9}$, to the gardens [part 4]

Scene 3 (the moonrise scene) the palace garden A continuation of the last part of the foregoing scene Stanzas of admiration and delight from the King, iii 23–24 Behind the stage, Bards describe the rise of the full moon, iii 25–28 Then follow stanzas by the Jester, Kurañgikā, and the Heroine, iii 29–31, and the King, iii. 32–34

Sudden uproar, iii. $34^{1}$ The Queen has heard of her consort's tricks and is coming, iii $34^{7}$. The Heroine escapes, by the secret passage, to her prison, iii $34^{9}$. Exeunt omnes.

## Act IV.

From iv. $9^{6-7}$, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmuṇḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. $18^{23}$. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King) presumably, the King's apartments Enters, with his Jester, the King, and bemoans the ardor of summer and of love Episode of the tame parrot, iv. $2^{4}$ More stanzas of love and summer, iv 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv $9^{6-11}$

Scene 2 ("stage-traffick") place and actors the same Enters Sārañgikā, iv. $9^{15}$, with a message from the Queen. "The King must mount the

palace roof today to see the Banyan festival," iv. $9^{13}$. Exit Sārañgikā, iv $9^{20}$.

Scene 3 (the Banyan festival). from the palace roof. iv. $9^{21}$, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10–18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.)

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. $29^{7}$.

Scene 4 ("some necessary question of the play") · the Plantain Arbor, palace garden, iv. $18^{3}$. Reënters Sārañgikā, iv. $18^{5}$, with a message from the Queen "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. $18^{7}$, a princess of Lāta, named Ghanasāra-mañjarī," iv. $18^{13-19}$ The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King. would become an Emperor by contracting this new marital alliance, iv. $18^{22}$. The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. $18^{30-32}$. Exit Sārañgikā.

After exchanging suspicions (iv. $18^{34-35}$) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmuṇḍā. in the palace garden, near the Banyan. With two episodes ·

Episode $1^{a}$, the prison room ; $1^{b}$, the Queen's apartment.
Episode $2^{a}$, the prison room , $2^{b}$, the Queen's apartment.

Enters the Magician, iv. $18^{35}$, and does homage to the Goddess, iv 19, whose idol screens the mouth of the new branch passage, iv. $18^{32}$.

Enters the Heroine, iv. $19^{3}$, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. $19^{10}$, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv $19^{14-15}$. Accordingly,

Episode $1^{a}$. The Queen, iv $19^{17}$, on pretext of returning to her apartments to get some things for the wedding (iv. $19^{18}$), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back,-iv. $19^{24}$, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. $19^{27}$, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19[37] Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19[41])

Episode 1[b]. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19[38-39]. Arriving at the sanctuary, she is again dumfounded, iv. 19[42], at seeing the Heroine as before.

Episodes 2[a] and 2[b] are simply repetitions of the same manœuvres, iv 19[49-55] and iv. 19[56-60]

Enters the King, with his Jester and Kurañgikā, iv. 19[61]. Effusive admiration on the part of the King, iv. 19[64]–20 The Jester shuts him up, iv 20[1] The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv 20[6] It now transpires, iv 20[12], that the latter is no other than Karpūra-mañjarī The ceremony is performed, iv. 21[2], and the King "takes his seat as an Emperor," iv. 21[4]

Behind the stage, a Bard congratulates him, iv 21[6]; the King felicitates himself, iv 23; and the play closes with the usual benediction.

## 5. Dramatis Personæ.

Chanda-pāla, the King

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen

Vichakshanā and Sārañgikā, her attendants

Bhāiravānanda, a master magician

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper

A tame parrot.

Karpūra-mañjarī, the Heroine

Kurañgikā, her confidante.

NOTE —The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters)

ABBREVIATIONS. —For abbreviated titles of books and papers cited, see pages 175–177.

# KARPŪRAMAÑJARĪ.

## ACT I.

### PROLOGUE

### INVOCATION.

ALL hail to Sarasvatī![1] joy to the poets, Vyāsa[2] and the rest! may the most excellent words of others too[3] turn out highly acceptable to the critics! may the Vāidarbhī style of writing[4] flash like a revelation upon us,—so too the Māgadhī and also the Pāñchālikā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams![5] 1

Moreover.

Ever cherish ye deep reverence for[6] the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.[7] 2

[*End of the invocation.*[8]]

STAGE-MANAGER. May the union of Çiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness 3

And again:

Victorious is Rudra,[9] who often, as he bows low[10] to assuage [his Pār-

[1] The Goddess of Speech

[2] Reputed author of the Mahā-bhārata

[3] That is, of this dramatic company,—no less than those of the more famous poets

[4] The styles (rīti) are enumerated at Sāhitya-darpana, no 625 f See Kāvyādarça, i 40 f.

[5] On which they are said to feed

[6] 'Bow down (far, i e ) low before

[7] 'Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings '

[8] Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage See Konow's Essay, p 196, and Lévi, pp 379, 135 The "Director's" first subordinate seems to have been the "Stage-manager", and subordinate in turn to the latter was his "Assistant" See p 217

[9] Tantamount to Çiva.

[10] 'In his bowings '

vatī's] jealous anger, lays — a bit quickly[1] — at the lotus-like feet of the Daughter of Himālayā his offering of pearly moon-beams,[2] together with a silvery conch made of the moon's slender crescent and filled to the brim[3] with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[*Walks about the stage and looks toward the tiring-room.*]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [4] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning[4] a flute; there a lute is being strung; [8] and here they are making ready three drums; here the noise of timbrels is heard; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire. [*Looks toward the tiring-room and beckons.*] [12]

[*Enters the Assistant of the Stage-manager.*]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it?

ASSISTANT. Your worship, let this be answered: who is called "Moon-crowned"?[5] and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? 5

STAGE-MANAGER. [*Reflecting.*] Aha! that, I think, is an answer in the form of a question: [*aloud*] Rāja - - - çekhara!

ASSISTANT. [Yes,] he *is* the author of it.

STAGE-MANAGER. [*Recollecting.*] It has been said by the connoisseurs:

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. 6

[*Reflecting.*] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākrit?

[1] For fear lest her anger increase.

[2] 'Of moon-light pearls.'

[3] See under 8. Literally, 'to the root,' and so, 'radically, completely.' Similarly [illegible].

[4] See OB. under sthāna 1 (w).

[5] Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihanda) [Sanskrit, çikhanda, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākrit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages[1] has said:

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications[2]: a poem is a peculiar way of expression,[3] be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāñkalekhā, by Aparājita,[4] namely, as follows:

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,[5] [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaçekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,[6] the wife of the chief poet Rājaçekhara, the lady whose husband wrote the play, Avantisundarī, — *she* desires us to enact it[7] 11

Moreover:

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chandapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room

[*The two walk about the stage and exeunt*] [4]

[*End of the Prologue.*]

[1] This seems to refer to Rājaçekhara. — The following gadhā is like the Greek "recitative ὅτι"

[2] Such namely as obtain between Prākrit words and the corresponding Sanskrit ones

[3] That is, its distinctive character lies in its mode of expression. The definition is, in the original and as we give it, loose.

[4] See p 197 [5] See p 178

[6] See p 180, and C M. Duff's Chronology of India, p 277, and Journal of the Royal Asiatic Society, 1899, p. 546

[7] Lit., 'it, the work of her husband.'

[*Then enter the King, the Queen, the Jester, and, according to rank, the attendants All walk about the stage and take seats in due order*] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun [1] For,

Inasmuch as the maidens no longer put much wax on their lips,[2] and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron[3] for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.[4] Little by little [again] they set their hearts on extract of sandal.[5] At this season, behold, couples sleep on the verandas of their dwellings,[6] the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [*Behind the stage.*] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,[7] thou whose lustre (*rāḍhā*) transcends the loveliness of Rādhā,[8] who hast conquered Assam by thy prowess, who

[1] See p. 214-215.

[2] As they would in the cold weather to prevent chapping

[3] In the Indian materia medica (see Dhanvantariya Nighantu, p 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat Hence pretty girls have less need of it at the end of the season of cold and of colds

[4] With rind of betel (cp p 181) Konow cites Viddh., p. 75[2] (chollida = gharsita), and H. 4 395 (choll = taks) 'Fair maidens (do, i.e putzen, un-mrjanti) cleanse their teeth' This too is a sign of returning spring for in the cold weather it was actually painful to cleanse them because of cracked lips —Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp Rtu-samhāra, iv. 6

[5] Esteemed as the most eminent refrigerant (Dhanvantari, p 93), and so the exact opposite of the calefacient saffron. Cp Indische Sprüche 1763, 2215

[6] Ghara seems to include the whole dwelling-place, i.e the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-grha, the innermost apartment or perhaps the central bungalow Now, on account of the heat, they have left off doing so, and sleep in the sāliās these may be thatch-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-grha, and might, in either case, be called majjhima as being 'between' the antargrha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p 44 45, speaks of a dwelling with spacious court and with two sleeping-rooms (bhavanam dvi-vāsagrham), an inner (ābhyantaram) and an outer (bāhyam); the comment refers also to the vāstuvidyā

[7] The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun

[8] Literally, O thou having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,[1] who mayst well make light of[2] the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

> Cool from the Malabar mountains, are coming the [vernal] breezes[3]
> Wanton they ruffle the down on the cheeks[4] of the Pāndian women,
> Breaking the jealous pride[5] of the tender maidens of Kāñchī,
> Filling the matrons of Chola with passion for love's embraces,
> Waving the tresses [fair] of the beauties that dwell in Karnāta,
> Tying the knots of love 'twixt the Kuntala girls and their lovers. **15**

SECOND BARD [*Behind the stage.*] The champak bloom has become like to a Marātha girl's cheek when rubbed with saffron-paste.[6] The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting[7] The dhak-tree,[8] blackish at the root,[9] and with bees clinging to its tips, looks as if bees were clinging to it from head to foot[10] and drinking its juices. **16**

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chanda and Ratna-chanda[11] [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rādhā or) lustre' — again a pun.

[1] A name for Bengal (Hemachandra, 957) — again a pun

[2] Literally, 'hast made light of,' i e art so handsome that thou canst well afford to do so — When it comes to the version of Indian panegyric, English is poor indeed

[3] Cp Madanikā's song kusumāuha-piadūso, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270) Also, Kādambarī, p 437[5] Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc

[4] Literally, 'Wanton in causing horripilation on the edges of the cheeks'

[5] So that they yield to the seductions of love The same idea at ii 50[b] and iii 30[a]

[6] Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnākara, under ksudrarogacikitsā, p. 382[22] of Poona ed The tertium comparationis appears to be the color common to the golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

[7] The flowers of most varieties are very fragrant and of pure milky whiteness — cp i. 19[c]

[8] The Butea frondosa, a middle-sized tree, its trunk crooked and covered with ash colored, spongy, scabrous bark. Lac insects [Coccidæ] are frequent on its small branches and leaf-stalks So Roxburgh, p 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig 72 and pl. 63

[9] So that this too (see preceding looks as if bees were swarming upon it

[10] Literally, appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i e even at top and bottom' — Perhaps bhasala (here rendered 'bees') refers (inaccurately ?) to the coccus insects.

[11] He is called by the equivalent name Mānikya-chanda at iii. 26[3].

open palm,[1] contemplate this festal season of spring:[2]—[of spring,] that quickens bold maids unto amorous flurry; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos];[3] that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder;[4] [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,[5] slowly swaying the sandal-tree thickets in the hermitage of Agastya,[6] blended with odors of camphor, making to tremble the clumps of açoka,[7] setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,[8] [hither at last] are blowing the breezes of Chāitra.[9] 17

And again:

"Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless![10] [for] tender youth, that plumps your swelling breasts, by days is measured,[11] five [perchance], or ten!"—such is, as it were, the Five-arrowed God's[12] all-galling command, disguised

[1] Cp note to i. 32.

[2] I take mahūsavo (madhu-utsava) as an instance of rūpaka (Daṇḍin's Poetics, ii. 66) and interpret it, not as 'spring-festival,' but rather as 'the spring which is like to a festival,' and so, 'the festal season of spring' Similarly, 'creeper dance-girls,' i.e 'creepers that are like dance-girls'

[3] Literally, [spring,] 'possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koïls].'

[4] I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] 'possessing-abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity'—The exceedingly long word is notable for its excessive alliterative use of nd's.

[5] Ceylon

[6] Located on a crest of the Malabar range by the Rāmāyana, ed. Bombay, iv 41 15; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp Lassen, Indische Alterthumskunde, i 153 f

[7] Kañkellī, a name for the açoka-tree—see my notes to i 20²⁷.

[8] A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar At present the name Malaya is hardly applied to the Ghauts so far south

[9] The first month of spring, March-April, p 214

[10] Literally, 'a glance, followed by unsteady movements (of the eyes)'

[11] Literally, 'youth [is] for days'

[12] Cupid's —For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.[1] 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar· for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er![2] am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,[3] you terror of the gambling-hells, hand and glove with ruined folk![4] — what have *you* got to say against my inheriting my learning?[5] please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking.— "Bangle on your wrist, no need of a mirror."[6] [10]

VICHAKSHANĀ. [*Reflecting.*] Right you are! — Nor of asking[7] the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?[8] *You* don't know anything. — So I'll give my recitation

[1] I find a very similar thought in Kāvyaprakāça, x 105, p 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇaḥ, etc)

[2] I coin this word to reproduce the jingling and riming billingsgate of the original — nillakkhane viakkhane, 'insignificant Vichakshanā', and neglect the -ā.

[3] An unclear word, perhaps 'having the character of a bee' (in its flight), i e 'unsteady, capricious'

[4] 'O thou, united with ruined folk,' root truṭ

[5] 'Was the inheriting of my learning a discredit?'

[6] The fact is as plain without talk as is a bangle on your wrist without a mirror This last seems to be a proverb (p 206) and in abrupt form

[7] That is, 'and no need of asking' etc — Apparently a second proverb of the same purport as the foregoing

[8] 'Caged sāriā' The same as the maanasāriā, Skt madana-sārikā. From maanā or mayaṇā Platts derives mainā, the name of the mina bird. see his Hindústání Dic'y, under mainā, p 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa see Century Dic'y, under Eulabes, and picture

As Dr Konow tells me, the sārikā is mentioned with the parrot (suke sālikā) as early as Açoka's reign, namely in Edict 5 of the Delhi Pillar see Senart, Les édits des piliers, p 44, 65, or Bühler, ZDMG xlvi. 64, 69, or Bühler, Epigraphia Indica, ii. 259

The birds are habitual companions in literature and in life A caged parrot and the mina are mentioned together. Mrcchakatikā, ed. Stenzler, p 71[18], the latter as chattering (kurukurāadi) like a saucy house-maid. Cp the whole scene with the caged sāriā, Ratnāvalī, beginning of act ii, and parrot

before my old man[1] and the Queen: for musk isn't sold in a petty hamlet or a jungle; nor is gold tested without a touchstone.[2] [16]

[*So saying, he recites*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,[3] — my favorites are they; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.[3] 19

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.[4]

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshanā, you're rather puffed up[5] with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making: *for that is true poetry which will bear recital*[6] in the assemblies; that is pure gold which proves clear[7] on the touchstone; she is a true wife who gladdens her husband; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites*]

episode of this play, iv. 4 In KSS 77, parrot and mina tell stories — Caged birds in frescoes, Griffiths, pl. 45

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk see Kāmasūtra, ed. Bombay, 1891, p 48[11], 49[16]; Bāna's Kādambari, p 356 end For this accomplishment both birds have great capacity They can rattle off at a great rate the Vedas and Çāstras, which they incessantly overheard. Kādambari, p 81[1], 88; cp Harshacharita, p 244[7], 221 end; also, above, p 204, Pischel. Secrets must not be told in their presence · comm to Manu vii. 149 A very learned parrot appears at KSS lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899

See T C Jerdon, Birds of India, Calcutta, 1863, ii p 320–340; R C Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291–3 · cp xiv. 305 (Aelian's description) See also Wilson, Hindu Theatre, ii 277; and Index to Ridding's Kādambari, p 225, under maina While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming book, The Talking Thrush, London, 1899 And Bloomfield refers me to Kāuçika, x. 2, etc (very pretty symbolism)

[1] The Sāhitya-darpaṇa, no 431, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with pia-, it seems to me to connote no less familiarity than our colloquial "Old Man" — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp preface, p xix

[2] I mustn't cast my pearls before swine, nor seek the applause of "the unskilful" Only "the judicious" must pass upon my verses — Proverbial expressions again

[3] In whiteness Cp i. 16[b] and Kādambari, p 100, 261 — The Jester's verses smack of the kitchen.

[4] 'Your words match your own paltriness,' taking kantārattana as = kārpanya.

[5] For uttānā. Konow cites Pāiyalacchī, st. 75

[6] 'That is poetry which is recited' etc.

[7] Sub voce nivvaḍ. cp H. 4. 62

The winds that had almost died on[1] the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,[2] wearied with dalliance,[3]—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,[4]-strong, filled as it were with freshness. 20

KING. Truly, Vichakshanā is clever (*vichakshanā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out: "Vichakshanā's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom"? [4]

VICHAKSHAṆĀ. My good man, don't get excited It's your poem that betrays your poetic ability:[5] for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil[6] on a one-eyed woman,—are not over and above charming. [7]

[1] Root skhal 'stumbled,' or (as we say of the wind) 'fallen', and so, 'checked by'

[2] Literally, 'had come to impoverishment in the wide expanded hood-row's (subjective genitive!) swallowing' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," Daçakumāra-charita, I.v, beginning—"The snakes, 'tis said, on wind are fed" Sprüche, 4873, phaṇī pavanabhuk cp 4876 "The Cobras prefer taking their food at dusk or in the night"—Fayrer, p 6

My colleague, Mr Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's Thanatophidia of India, 2d ed, London, 1874 Plates 1-6 of this magnificent folio are devoted to the very deadly Naja tripudians, the Naga, or Cobra di Capello I quote from page 7 "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They say that the hooded snakes are all females and poisonous, and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents The males are in fact smaller than the females, Mr Garman tells me—If Fayrer is not accessible, the reader may consult Joseph Ewart's Poisonous Snakes of India, London, 1878

[3] Cp Bhartṛhari's ardhaṁ nītvā

Because the season in which they blow has only just begun—The whole stanza is commented in Jhalkikar's ed. of Kāvya-prakāça, iv 41, p 157

[5] That is, if you have any and here, yours show that you haven't.—I purposely use 'betray,' as having, like piśunedi, a sinister connotation.

[6] That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,[1] — it [your language] doesn't partake of the elegance [of your ideas].[2] But in spite of all that, you do get praised. [10]

VICHAKSHAṆĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [*common*] balance, am not employed in the weighing of gold.[3] [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishṭhira's eldest brother,[4] your left one, and your right one too, in a hurry. [15]

VICHAKSHAṆĀ. And I'll break that part of you that goes by the name of the asterism[5] following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing[6] in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't *you* say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VICHAKSHAṆĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.[7] [22]

[1] To an Occidental, gāura, 'yellowish' is a doubtful compliment. It is applied to a beautiful woman of golden flesh-tint, at Rāmāyana v. 10. 52, ed. Bombay, and is used similarly here, as I think.

[2] Or, your uncouth words do not support or keep from falling (avalambedi), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a hag). Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about avalambedi. If I am right, the sandal-ointment seems out of place.

[3] Presumably, the beam of the common balance, for bulky things like cotton, had its divisions marked by letters (akṣaras), while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick, but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art': while with me the case is reversed."

[4] Karna: karna, as appellative, means 'ear'.

[5] Hasta: hasta means also 'hand'. See p. 214.

[6] Compare BR. vii. 1330, under k).

[7] That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you — to where my mother's first set of teeth went [1] [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that [2] put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Çiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which [3] the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot] [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,[4] you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,[5] you shall get that by which, about February or March, the longings [6] of the horse-radish tree [7] are satisfied; and that which a strong but lazy bull gets from the outcastes [8] [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,[9] with my foot I'll smash your face. And

[1] "To the devil knows where"

[2] The ardha-candra, literally, 'half-moon,' serves as Çiva's diadem (cp i. $3^a$), but the word means also 'the hand bent like the crescent moon for clutching' 'To (give, i e) put a half-moon on a man's neck' = 'to wring his neck.'

[3] Literally, 'by which the açoka tree gets its dohada' dohada, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees It blooms at the beginning of the hot weather, say the botanists, when touched by a fair maiden's foot, say the poets — The latter have very much to say about it, compare ii 43, below, and Vāsudeva's Scholion thereto, and see especially ii 47 Indeed, the Sāhitya darpana makes the matter to be one of "common notoriety" — see no 576, under khyāti-viruddhatā, and p 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no XI, and Sprüche, 5693, raktāçoka, a stanza which some Mss insert in the Vikramorvaçī immediately after raktakadamba, iv 30 The flowers are of a beautiful orange color, changing gradually to red

[4] Seems to mean the same as para-putta-viṭṭālim, i $18^6$ — But Vāsudeva, p $17^{18}$, explains it as 'getting your living by perjury,' taking kosa as 'false oath.'

[5] 'By the word of me, a great Brahman'

[6] Sarcastically here

[7] Moringa pterygosperma, called daṅçamūla at Rājanighantu, p 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers

[8] A cut in his nose, for the insertion of a nose-ring (cp Manwaring, Marāthī Proverbs, no 201) — Cp Hemachandra, 1208, and Marāthī *baila* — For ablative, see p 203

[9] The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism[1] that follows Latter Ashāḍhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when[2] it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasuṁdharā — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.[3] — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHAṆĀ. Don't try to make up with[4] the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the *unsteady swings* that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,[5] — therefore are the days very, very long.[6] **21**

JESTER. [*Reëntering hurriedly.*[7]] Give place, give place![8]

KING. For whom?[9]

JESTER. Bhāiravānanda is standing at the door.

that both make Pāda-lagga, 'attached to my foot' = 'on my foot.'

[1] Strictly speaking, Abhijit (containing α Lyrae) comes next after Latter Ashāḍhā, but it is so far from the ecliptic as hardly to count. Then comes Çravana: çravaṇa means also 'ear.' See p 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355

[2] Literally, 'such a court is praised when' . . ., like the German *das lobe ich mir*.

[3] "Ears like a bamboo cup" — says the Scholiast.

[4] I take anu-saṁdhedha as a Prākrit counterpart of anu-saṁdhayata, from saṁdhay as denominative of saṁdhi.

[5] Literally, 'goes, having a limping-steed car, a car with limping steeds'

[6] This stanza is a covert hint (dhvanyate) at the fact that she greatly misses her jester — Scholiast

[7] See Lévi, Théâtre, p 374.

[8] Although this English phrase means 'make way *or* room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

[9] 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and reënters with the Magician*]

BHAIRAVĀNANDA. [*As if a little boozy*][1]

As for black-book and spell,—they may all go to hell![2]
My teacher's excused me from practice for trance[3]
With drink and with women we fare mighty well,
As on—to salvation—we merrily dance![4] 22

Moreover:

A fiery young wench to the altar I've led[5]
Good meat I consume, and I guzzle strong drink,
And it all comes as alms,—with a pelt for my bed.
What better religion could any one think?[6] 23

And again:

Gods Vishnu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies[7]
'Twas Umā's fond lover[8] alone that could teach
Us salvation plus brandy plus fun with the ladies 24

[1] See A V W Jackson on tipsy episodes in plays, Am J'n'l of Philology, xix. 250

[2] Literally, 'I know nothing of (= I ignore) spells [and] Tantras' The latter I take here to be the treatises called Tantras—cp Aufrecht, Bodleian Catalogue, 91–95

[3] The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance

[4] Literally, 'unto salvation we go, following the Kula way' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams) —The union of the male principle in nature with the female is typified in the androgynous form of Çiva in which the right side is male and the left is female The latter represents the personified 'Power' of nature (çakti='power'), and her worshippers are called Çāktas or Followers of the Left-hand Way Thus worship degenerated into the most indescribable licentiousness It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the Magician is here supposed to possess —The reader may consult Monier-Williams, Brahmanism and Hinduism,[4] p 180–186

For the doubtless satirical juxtaposition of sensuality and salvation, cp a lampoon on the Buddhists, cited by Leumann, Wiener Zeitschrift für die Kunde des Morgenlandes, iii 332, which I render as follows

A good soft bed, an early drink on rising,
Dinner at noon, his toddy in the evening,
Sweetmeats at night,—to crown it all, salvation!
See? that's the way your Çākya-son would work it!

[5] 'A hot strumpet has been consecrated (see dīks) as lawful wife'

[6] Literally, 'to whom does the Kāula religion not appear charming?'

[7] I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee

[8] Çiva, as god of the Left-hand Çāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

> I can bring down the moon to the ground
> And show you its rabbit-face[1] round.
> The car of the sun I can stop in mid-sky
> Wives of sprites, gods, or Siddhas through heaven that fly,
> Or of Çiva's retainers, — I fetch 'em anigh
> Lord knows what on earth I can't do if I try. 25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen[2] anywhere?

JESTER. There is here in the Deccan[3] a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I *am* fetching her anigh.

KING. Bring down the full moon[4] to the ground.

[*Bhāiravānanda represents in pantomime[5] the practice for trance*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,[6] since she has but a single garment and that but half put on,[7] — therefore I think this girl, who alone can fill me with wonder,[8] was busied with her play in the bath[9] [at the moment when she was] "fetched anigh" by yonder master Magician. 26

And again:

With one lily-hand arranging the border of the garment that falls on

[1] The Hindu sees, not a "man in the moon," but a rabbit (cp H C Warren, Buddhism in Translations, p 274), or a black-antelope (cp note to ii 20 below)

[2] We miss the tae or tue ('have you seen') which appears in the variants, and is answered by mae, i 25[6]

[3] See page 213

[4] Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but with covert allusion to any full-moon-faced beauty whom the king would be glad now to see

[5] See Lévi, Théâtre, p 387

[6] Literally, 'hand-supported mass of sprays of hair'

[7] 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly

[8] Literally, 'sole-producer of marvels'

[9] Cp ii. 24 and note to ii. 24[3].

her rounded breasts so firm,[1] with the other restraining[2] the sari[3] that flutters as she walks,[4]—who in a picture could her grace portray?[5] 27

JESTER For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves[6] Her slender form shows neath her dripping vesture.[7] This maiden's glance is the sum and substance of loveliness. 28

HEROINE [*As she looks at them all — aside*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.[8] Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāurī[9] at the left side of the Half-woman God.[10] And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*[11]] [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,[12]—then was I whitened surely with the best of camphor

[1] Literally, 'on her firm-breast-hills' · thala is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii 1ᵃ), of cheeks, of breasts Cp BR, s v. sthala (3ᵃ, 4ᵃ)

[2] Dr Konow books the word, of course, under root yam.

[3] The kadilla (defined by HD as kaṭīvastra) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the potta or 'garment' of line b — since she wore but "one"

[4] Literally, 'the kadilla which was moved (from the, i e) by the walking,' caṅkramaṇatas, Whitney, § 1098

[5] Literally, 'she is not portrayed in any one's picture'

[6] Of the pool or river in which she had been bathing

[7] Literally, (the glance of this one) 'having a body-liana (laā) coming into sight (ullāsin) from her dripping vesture,' ollaṅsua-ullāsi-tanu-llaāe or, ullāsin might be 'radiant,' i e 'radiantly beautiful'—see BR under las + ud

[8] Literally, 'This one is known as a king by this (iminā) profound-and-charming grace-union' Here iminā means 'this which you plainly see, this plain *or* manifest' (union), reminding us a little of Latin ille As used of the character, gambhīra is 'deep, solemn, dignified'

[9] Literally, 'Gāurī, even untold, is known'—and it's just as easy, even without help, to recognize the Queen

[10] See note to i 22ᵈ

[11] Vāsudeva defines tiry-açram as tiryag-udañcitam, (she looks a look) 'bent sideways' The king refers to this glance at ii. 1ᵈ —See notes on the coquettish glance, ii 6ᵃ, iii 2ᵈ

[12] Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (chavi) like [that of] bee-sucked ketaka-tip-petal cavities' I take sav- as 'with an ear-interval,' not hitting. Kaṭākṣachaṭā occurs in the 2d example to Sāhitya-darpana, no 100, cited by BR ii. 1072 The pple āaddhia, 'pulled at' by bees, is booked under kṛṣ + ā

(*karpūra*),[1] bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[*As before, aside — to the Jester.*]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible[2] even with the two arms.[3] A tender child's hand suggests a comparison for the bigness of her eyes.[4] And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.[5] 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].[6] 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.[7] Her almond-eyes reach even to her ears.[8] The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,[9] [is clear], because

[1] Or with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjarī).'

[2] The phrase no jāi (yāti) seems to be used like *es geht nicht*, *that won't go*, etc 'The expanse is not possible to be embraced' (vest) For the use of the infinitive here and in d, see Jacobi, § 116. — 'Expanse:' cp i 32b

[3] The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks See A Cunningham s Bharhut, Plate xxiii Hindu painters show more self-restraint than the sculptors and poets see Griffiths i p. 9a

[4] 'The bigness has a comparison (given, i e) suggested by the hand.' Cp i 32a

[5] Paccakkham.

[6] Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments' Repeated at ii 25

[7] Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also

[8] A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp note to ii 46) —Literally, 'Of her eyes the length is brought to a stop (skhalitam 'stumbled, fallen,'—or as pple of the causative) by her ears.' Cp i 10b, 30c, 34b, ii 27a Of a handsome young ascetic, Bāna says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambarī, p 220 See Griffiths, i. 6b

[9] Dhanuddanda is 'bow-stock,' but *stock* in this connection (see Century Dict, s.v *stock*, sense 9) is superfluous in English

his arrows,[1] "Parcher," "Bewilderer," and the rest,[2] are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.[3]

KING. [*With a smile.*] I tell you, old man:

The embellishment effected by their own manifold excellences makes handsome the person of women,[4] while splendor of attire seems [rather] to conceal[5] their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,[6] Cupid, methinks, with bended bow, stands as the ever-ready servant.[7] 33

Moreover: Of this maiden

The spread of the hips is such that no creeper-like girdle is on them; the breast-hills are so towering as to hide from her sight her waist;[8] the eyes are so long that there is no [room for a] lotus on her ear;[9] and the face beams forth with such radiance that it seems like a second moon on the night of full moon.[10] 34

QUEEN. Worthy Kapiñjala, find out[11] who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her!

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp vana-antare etc.

[1] Literally his 'seekers.' The verb is listed under vyadh.

[2] Namely, "Inflamer," "Ruiner," and "Crazer" — samdīpana, uccātana, unmādana: see Uhle's Vetāla, p 8[12]. Or cp Maheçvara's comment on Amarakoça, i 1 27. The two here mentioned are punned upon at iii 26, see note.

[3] Sodīrattana, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation. By i 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly, "the wind knows how little resistance the swaying creeper offers."

[4] 'The person of women is beautiful [when] embellished by the host of their own excellences.'

[5] In Index under chad. — Cp ii 26, 27.

[6] 'To whose limbs a certain imprint of loveliness is gone.'

[7] Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Scholion.

[8] Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

[9] Cp note to i 32[b].

[10] 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājaçekhara repeats this idea (see p 206) in his three other plays, Viddh iii 27, Bālar iii 25, Bālabh i 31, cp Çārngadhara 3659 and p 189: udañcaya mukham manāg, bhavatu ca dvicandram nabhaḥ.

[11] 'Know thou by asking,' 'pucchia.'

JESTER. Here is my over-garment. [5]

[*The Jester gives the Heroine the garment, and she sits down upon it.*]

JESTER. *Now* tell me.

HEROINE. There is here in the Deccan, at Kuntala,[1] a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Çaçi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Çaçi-prabhā; nor are[2] pencils of precious beryl,[3] save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition![4] [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.[5] So let her stay now for a fortnight. Afterwards you shall carry[6] her back by your magic power.[7] [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly[8] — both of us — left out in the cold, you and I, since *they* have got together in a cosey family circle.[9] For these two women are "little sister" each to the other,

[1] See p. 213.

[2] The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

[3] Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms, hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

[4] Literally, 'of K. thus is the first salutation'; but if put thus, it might imply that she is glad she has received none before.

[5] Literally, 'today an unprecedented (= uncommonly neat) queer-little-arrangement (= samvibhāņas, cp OB vii 5[b]), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

[6] In the Prākrit, the verb is plural, — "honoris causa," says the Scholiast.

[7] Literally, 'contemplation-car,' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

[8] In rendering param, I venture to use this English vulgarism because it suits the Jester.

[9] 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen [1] [34]

QUEEN. Vichakshanā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.[2] [35]

VICHAKSHANĀ As the Queen commands.

QUEEN. [*To the King.*] My lord, pray let me take my leave;[3] for you see the state the little sister is in,[4] and I'm going to the women's apartments[5] to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.[6]

FIRST BARD. [*Behind the stage.*] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body[7] of the soul of day,—who knows where that in all the world is gone,[8] now that the time for day to die[9] is come? And even this lotus-pool,[10] as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.[11] **35**

chakshanā, and Magician) there is an assembled family'

[1] Dr Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshanā, comparing ii. 10[3], and takes dehantarena with devī, as the reading of W suggests It vexes the Jester to see Vichakshaṇā so honored

[2] 'Attention is to be paid . . , telling your sister'

[3] See Index, under iṇ.

[4] 'I am going . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see —She had been snatched from the bath by the Magician (cp i. 26 and 28)

[5] The action is taken up again at ii 11[6]

[6] The Scholiast takes this as a case of samāsa-ukti, citing for it Kāvya-prakāça, x 97, p 671, Bombay ed,—cp Sāhitya-darpana, p 309[10-11], transl, p 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine It is proper to bestow thereon all needful attention

[7] Taking piṇḍa as 'body', but Dr. Konow takes jīva-piṇḍa as 'Lebens-masse,' 'Lebens-hauch'

[8] Literally, 'who knows where (kahim) in the world (pi) that is gone?'—In other words, I think that pi, although *adding* an indefinite idea to the interrogative, *does not* convert the interrogative into an indefinite ('somewhere') in this passage

[9] 'The occasion for the death (kāla) [of the day] having arrived' (āp) Vāsudeva, "sāyamsamaye."

[10] In Prākrit this is feminine (nalinī), and so I refer to it by the feminine pronoun in English —Literally, 'the pool has become (jāā, under jan) having lilies shut ("shut," as used of the eyes)'—Soūna, under çru, Jacobi, § 61

[11] The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.[1] By the attendants, couches, delightful in the starlight,[2] are hastily[3] spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.[4] The pleasant murmur of the voices of women who have made up their quarrels[5] is heard in the arbors. 36

KING. And we will go to our evening worship.[6]

[*At these words, exeunt omnes.*]

[*End of the First Act.*]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. —This is a case of "transfer" (samādhi, Kāvyādarça, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see nôte to ii. 50, with which stanza this may be compared.

[1] 'The pleasure-terraces-and-galleries.'—Such places serve as rendezvous for lovers, says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take citta-bhitti-niveçā as = citra-gṛhās.

[2] 'In the star-time.'

[3] "Hastily:" there is scarcely any twilight in Southern India.—See root stṛ.

[4] 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

[5] 'The hum of women angry and tranquillized.'

[6] 'To pay worship, [namely, our] evening-prayer,' somewhat like [illegible].

# ACT II.

[*Then enter the King and the Porteress*]

PORTERESS. [*Walking around a bit on the stage.*] This way, this way, O King!

KING. [*Takes several steps, and then, with his thoughts on her —*[1]]

On *that* occasion[2]

Not from their places[3] moved even the breadth of a sesamum seed her fair rounded buttocks;[4] her belly seemed as if slightly overflowing with wavy folds;[5] her neck she bent aside; while the braided tress, that from her moon-like face did stray,[6] was clasped within the folding of her breasts:[7] [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.[8] 1

PORTERESS. [*To herself, aside.*] How now — even today — piling up the same old palm-leaves? — the same old stock phrases?[9] — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [*Aloud.*] Contemplate, O King, the flowery season,[10] which is very gently coming on.[11] [5]

[Now] are lengthening the days that break completely[12] the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

[1] That is, of course, on the heroine. Supply "says"

[2] The occasion described at i 28[9], when she gave him the coquettish glance which he now recalls in line d.

[3] For the form of the ablative, see H. 3 9

[4] Properly, 'well-conditioned buttock-hill' — cp i 27[b], note.

[5] '(Was) possessing slightly overflowing fold-waves' Cp ii 6[b].

[6] 'The braid in straying from her face-moon,' or 'the braid, in the nodding to and fro of her face-moon' either veṇī or ānan-endu might be the subject of bhamana.

[7] 'By her braid a breast-embrace was got.'

[8] 'Of her, looking-coquettishly at me, the body-liana became (jan) having-four-disposals or -arrangings (-vidhā)' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

[9] 'The same piling together of palm-leaves, the same word-series' proverbial equivalent for threshing the same old straw.

[10] 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do

[11] 'Which is maturing a very little' This is vague as a time-datum, but the statement at ii 6[22] seems more definite.

[12] See i. 4[b] note Cp also p 203

long drawn out,[1] that among forsaken lovers waken anew the Pañchama note,[2] the king of melodies,—[the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it.—In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as[3] an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,[4] as a paragon[5] of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion,—then did Cupid fix a sharp piercing arrow on the string of his bow.[6] 3

[*As if crazed with love.*] From the very instant that I first saw her,—the fawn-eyed[7] girl,—

If I paint a picture, she flashes forth upon it;[8] she falls not short in [any] excellencies;[9] on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;[10] of my talk she is the subject; of my verses, she the theme;[11] from my brooding thoughts ne'er parted[12] for long is the tender wanton maid.[13] 4

And again:

They whom the coquettish half-glance of her piercing restless eye hath smit,[14] will [soon] to death be done by koil's note[15] and spring and moon

[1] 'Giving a prolonged quality of sweetness to the hum of the bees.'

[2] 'That set agoing (sam-car, caus) the Pañchama note' Cp i. 16[a], also Çārṅgadhara's Paddhati, no 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G, the frog, A; the elephant, B)

[3] 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc [4] Cp ii. 22[b].

[5] I am in doubt about this word. And the Scholia are not fully clear to me.

[6] Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvaṅça ii 31) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called saṁdhāna. So iv. 20[d].

[7] Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P L. Sclater and O. Thomas's Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

[8] 'On a picture she bursts forth.' If I amuse myself with painting, my pictures always turn out to be portraits of her.

[9] This clause seems strangely inapt.

[10] 'She blossoms out [like a flower] in' etc.

[11] 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

[12] 'In [my] meditation, not separated is' etc.

[13] Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, visaṭṭai (Skt çaṭ), vṛt, truṭ, see his references to Pischel's Hemachandra Skt. truṭ is 'to part' (intrans), as we say of a rope. Cp. Marāṭhī tuṭanem, and Molesworth, p. 383b· "whilst of moḍaṇeṁ the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

[14] 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp Hala's Saptaçataka. no 505

[15] Cp. note to ii 2[a] and cp i 16[a]. Cp Sāhitya-darpaṇa, no 215,

and love,[1] while they on whom hath fallen her full glance[2] are dead and ready for our last farewells.[3] **5**

[*As if lost in pensive remembrance.*] And again:

Before[4] her, [flies] a glance, [like] a line of bees, [straight and stinging],[5] while [in the middle,[6] *or*] about her waist there is a garland of milk-white wavy folds;[7] and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.[8] **6**

[*Stops to think.*] My man is long coming back. [2]

[*The Jester and Vichakshanā enter and walk about.*]

JESTER. Say, Vichakshanā, is this all true?

VICHAKSHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKSHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*)[9] as a gander that's quit Lake Mānasa (*mukka-māṇasa*),[10] emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

[1] For the Moon as Love's ally, see Kādambarī, p 550[12], kusuma-çara-sahāyaç candramāh. Cp note to iii 30.

[2] 'Full look' (ditthī), in contrast with the "third-part-look" of line a.

[3] 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

[4] The metaphoric language is here so "bold" (prāuḍha, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

[5] 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of madhukara-çreṇi-dīrghān katākṣān. This last is precisely what Rājaçekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight, are straight as a "bee-line," like the bees, they leave a sting, perhaps also they are bright as the bees' shining wings, for bees are described as sphurant or 'flashing' at Sprüche, 1986d.—See H H Wilson's comment on the Meghadūta passage, cp Sprüche, 2463, where the katākṣa is likened to a swarm of bees.—See iii. 2[4].

The "row" or "string" (çreṇi) in which the wild geese fly is mentioned even in the Rigveda (iii 8 9), and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh, 71). Bhṛṅga-saraṇī is here about the same as bhramara-paṅkti or madhukara-çreṇi.—Correction in proof. Konow takes bhṛṅga-saraṇī here rather as the dark eyebrows.

[6] "Before," "in the middle," and "behind" are in evident contrast,—majjhe, with double meaning, signifying here 'on her belly.'

[7] 'There is a boiled-milk wave-garland' —cp ii 1[b] note. See kvath in Index.

[8] 'Holding his bow rounded to the ear.' See under ā.—Cp iv 20[4].

[9] Here is a series of elaborate puns.

[10] His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India—see C R L in Journal Am Or Soc'y, xix., p 155-6.

languishing (*milāna*) from his violent inner-ardor[1] (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāna*) in the strong heat (*ghaṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*pandura-parikkhiṇa*) like the moon which is pale and wasted (*paṇdura-parikkhīna*) [by the sun's splendor] at day-break at the end of the night of the full.[2] [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshanā?

JESTER. This time Vichakshanā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.[3] [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand[4] from a regular little dear, is — Vichakshanā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?[5]

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"[6] the Queen has paid

[1] So, despite OB., s v. gharma, end, as against BR, s v. gharma, 1, end.

[2] 'Like the daybreak full-moon-night moon.' [3] See BR vi 477 top

[4] See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of of Philology, xix. 262 Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambarī, p 433[6]. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketakī

[5] 'In Madhu,' the older name of Chāitra = March-April see Whitney, JAOS. vi 413-4 The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p 707, i e., some three months later. Roxburgh adds "The tender white leaves of the flowers yield that most delightful fragrance . . ., of all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21[b]. Also Griffiths, i p 36[b], and pl 63

[6] There are various Swing festivals The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung The weight of the idols often broke the swing hence the name in the text — Again, on the eleventh of the bright half of Chāitra, Vishnu and Lakshmī are swung — The context of the passage before us (cp ii 29[5]) indicates that here the Swing festival of Gāurī (and Çiva) is intended, the gāuryā dolotsava This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra Herein agrees

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homage to Pārvatī, the beloved of Çiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī[1] with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet[2] which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [*or, punning*] which is lovely with the color[3] (*vaṇṇa*) of the musk-ink.[4] 7

[*With that, she hands him the billet-doux*]

KING. [*Opens out*[5] (the somewhat folded leaf) *and reads it*]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,[6] in that (*jeṇa*), although near,[7] thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirnaya-sindhu, and Dharma-sindhu. ☞ See p 289 and 216

[1] Pārvatī.

[2] 'And it (jam) is inscribed with a çloka-couplet,' that is, a couplet which forms a çloka (= stanza 8) — With this interpretation, each of the two members of the couplet would be a half of stanza 8 —Otherwise, we may assume that siloa is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii 8[3], 9[1]

[3] Colored chalks and brilliant minimums (red lead, etc) were used as surrogates for ink. At Jātaka, iv 489[17], words are written on a wall with vermilion or "native cinnabar," jāti-hiñgulaka Cp Horace, Satires, ii 7 98 See Bühler, Palæography, p 92, 93, and my note to iii. 18 below Any color would show well on the white floral leaves of the ketaka.

[4] Ena-nābhi, 'antelope navel,' is one of the many names for 'musk' or kastūrikā This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut —Rājanighantu, p 100

In the same volume, p 439, sahasra-vedhin is said to be a name for three things, sorrel, musk (kastūrikā), and asafetida (hiñgu) The last is a gum from the Ferula alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink" This is the less unlikely since the radically identical hiñgu and hiñgula are names, one for the plant and the other for the pigment!—If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk". in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

[5] Or, 'reaches his hand (sc karam) for it'

[6] 'Because (jaṁ) her husband (tab-bhattā, under tad) was cheated [into] thinking - [by me], making (kr) a female haṅsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (pari-nam) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii 62) in a separation like that of Ruddy Goose and mate (p 262, n. 3)

[7] I e, 'in the same palace' so iv 1[b]. The Queen is already jealous (cp ii 20[3]), and compels this separation (cp. ii. 9[*])

[*Reads it a second and a third time*] *These* words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza, — a second one, which describes the plight of my dear friend, — and written it down. Here it is

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.[1] With her bejewelled bracelets,[2] fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. **9**

VICHAKSHANĀ. [And] *here*[3] is a stanza about her plight, composed by my elder sister, Sulakshanā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,[4] and make the sandal to wither.[5] Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.[6] Moreover, the pale tint of her limbs is as faint[7] as the moon's slender sickle by day. Ever her floods of tears for thee,[8] O fair lover, are like to rivers. **10**

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshanā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds So I'll set up no rivalry with them [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ Recite. We're listening.

JESTER. Moonlight[9] is excessively hot, like to poison is sandal-water,

[1] 'With the days and nights, long [are her] sigh-columns' Her sighs are like an army, passing in long drawn out "columns" (daṇḍa, used in the sense of daṇḍa-vyūha) Cp daṇḍa at IV. 11.

[2] The bracelets slip from her arms because she is so emaciated with love's fever This is a frequent motif see Çakuntalā, st 66 (Williams) or 67 (Pischel), and Meghadūta, 2 — Kāvya-prakāça, x 112, p 735, Bombay, cites this stanza to illustrate sahokti

[3] The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of II 8³

[4] 'Are possessing a pearl-string-like escape'

[5] They are so hot that they (are sandal-uccoda-causing, i e ) shrivel up even the cool sandal Is this right? if so, the juxtaposition of the pearls is incongruous Root cuṭ is said to mean 'become small'

[6] 'Has memory as its refuge,' has need to be remembered (cp Sprüche, 2253d), since it can no more be seen This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase saṁsmaraṇīya-çobhā, Çak , near beginning of act IV

[7] Properly, 'tender, soft'

[8] 'For the sake of thee,' tuha kae = tava kṛte

[9] Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,[1] and ablaze is my whole body, albeit wet with water,— because I've seen the choice maid, with lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself[2]

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her[3] to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed[4] with paste of saffron-essence until they were yellow.[5]

KING. That was burnishing a golden doll till it was beautifully bright.[6] 12

VICHAKSHANĀ. Her companions put on her feet a pair[7] of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.[8] 13

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.[9] 14

are esteemed as such (see Sprüche, 3260, Rājanighantu, p 107, and cp Ṛtu-saṁhāra i 2, 4 and iv 2) even they bring no coolness to one burning with love's fever Similar ideas, Sprüche, 2246, 1081 — The stanza is full of internal rimes.

[1] 'Is an arrow-series.'

[2] To cool your apparent fervor of love

[3] As mentioned at i. 34[6]

[4] For the meaning, BR vi 701, compare udvartana — see Amarakoça ii 6 121

[5] Until her natural flesh tint became still more beautifully yellow

[6] 'Accordingly (iti) the beauty of a golden doll was polished bright.' Similarly the iti of the next ten stanzas.

VICHAKSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.[1] **15**

VICHAKSHAṆĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,[2]—were put rows of bracelets.

KING. That was—tell me[3]—was it not making them as lovely as an inverted quiver of Cupid! **16**

VICHAKSHAṆĀ. A choice necklace of monster-pearls[4] was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.[5] **17**

VICHAKSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.[6] **18**

VICHAKSHAṆĀ. With native collyrium they adorned her eyes.[7]

KING. That was putting[8] a bee on the fresh blue-lotus[9] that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain Kālidāsa has the same comparison at Meghadūta 93, and so has Amaru, as cited by BR under kadala Parab, Subh., p 449, çl 390, has lambhitāh kadali-stambhās tad-ūrubhyām parābha-vam. Cp rambhoru, also iv 7ᵃ below

1 Mount Meru, to whose rocky steeps her buttocks firm are likened here Cp ii. 34 n

2 'On her handlotus-forearmstalk-pair'

3 'Then, tell me, does it [the "pair"] not look like [*or* appear beautiful as *or* glitter as] a reversed Cupid's quiver?'—The fore-arm and the quiver have the same general shape. See Griffiths, i p 16 a, b, and pl 73, 83 The synonyms for quiver stand at Amarakoça ii 8. 88; but I cannot cite any special description of Cupid's quiver The nose is compared *to* an inverted quiver, Parab's Subh, p 435, çl 121.

4 'Six-māṣaka-pearls.' If a māṣaka or 'bean' was 4½ grains, these would weigh over a pennyweight apiece and be worth each some 27 × 27 or 729 times as much as a one-grain pearl! Cp iii 3ᵘ below

5 'Then a multitude of stars in ranks [*or* rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

6 'Then her face-Cupid-car with two wheels was driven to and fro' Ear-rings like veritable wheels. Griffiths, figs 12, 50, 52, 54, 55!

7 'Her eyes were made possessing native-collyrium-produced decoration'

8,8 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.'—See root r uppiu = uppio (Jacobi, § 2, line 5, Lautlehre) = *arpito*—Konow thinks I am wrong, and that silīmuha here means only 'arrow' Cp. ii 38

9 The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838), or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvaṅça, iii. 8

one of the arrows of the Five-arrowed God [*Or*,] That was giving a fresh lotus-arrow[1] to the Five-arrowed God[2] **19**

VICHAKSHANĀ The wreath of curly locks that fringes the crescent of her forehead[3] was arranged.

KING. That was the spotted antelope appearing on the moon's disk[4] **20**

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid[5]

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl[6] **21**

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content

KING. That was an adorning of the ground of a pleasure grove[7] by the beauty of spring[8] **22**

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes] Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.[9] **23**

[1] As in Sprüche, 5691[b], çilīmukha (see BR ) means not only 'bee,' but also 'arrow'

[2] That is, the renewal (implied in nava) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

[3] 'Clinging to the edge of her forehead-mooncrescent' — See rao

[4] 'Accordingly, the black-spotted antelope is (vrt) on the moon's disk in the middle' — Majjhāu (= -āo, i e madhyāt), abl sing, used adverbially — The face is the moon's disk and the locks are the dark spots upon it

The dark spot or fleck on the moon greatly enhances its beauty (Çakuntalā, sarasijam, i 20, Williams), and is often likened to the black or dappled antelope (Kāvyādarça, ii 35) Hence the moon is called mrgāñka and harina-laksana or -lāñchana Rājaçekhara calls it harina-laksman twice, and calls it enañka and mrañka and harinañka in this play Cp Hāla, no 14 — For the names of the "fleck," see Hemachandra, 106 — For the name "rabbit-marked," see i 25 and note

[5] 'Of the maid with eyes bright as camphor-gum the tress-burden was possessing a hidden flower-heap' — Let the reader notice, with reference to the sequel (iv 18[19], 20[16]), that ghana-sāra is one of eleven synonyms for camphor (karpūra, which see, Rāja-nighantu, p 101)

[6] 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses, and the blossoms, to the moon

Tresses and flowers have a strife to see which shall cover or hide the other Her lovely tresses win — they eclipse the flowers

[7] 'Sport-grove-ground' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights In either case the Heroine is meant Cp ii 3[b]

[8] This means the Queen — Scholion

[9] 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — if I may venture so to

KING. [*Again*[1] *with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely[2] to her waist with its triple folds, and to her shoulders,[3] [but] loose upon her magnificent buttocks[4] and jar-like breasts,[5] betrays the tenderness[6] of her liana-like form and its beauty. **24**

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except[7] as robbed of all her decorations by the water[8]—Well, hasn't my lord ever heard this?[9]

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. **25**

KING. 'Tis only the hearts of fools, mind you,[10] that fair women[11] rob by the bewitching accessories of attire;[12] while clever men have to be won[13] by natural beauty. Grape-juice isn't sweetened with sugar.[14] **26**

VICHAKSHANĀ. As the King has intimated:[15]

To swelling breasts, or eyes that to the budding ears do reach,[16] [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,[17] what excellence is imparted by[18] the art of dress and adornment? [Very little, perhaps. But] why[19] [then] is even that

reproduce the paronomasia of bhūsanam dūsanam.

[1] Cp. ii. 0[4]

[2] 'Adhering (laggam), water-close' (i e. skin-tight with the water, jala nividam)

[3] 'On triple-fold-provided-navel and on arm-roots' cp Amarakoça, ii 6 79

[4] 'Getting loose on her paragons of buttocks and breasts' See çvas + ud, 'sich losen,' in BR

[5] Cp ii 44[a]

[6] Perhaps laṅgima- is connected with laṅgh, 'spring,' and means 'springiness, elasticity,' and so 'litheness' That is not far from Vāsudev's definition, tārunya, 'youthfulness, tenderness'

[7] "Not . except" renders jeva.

[8] He had already so described her, i 26

[9] It wasn't the Jester's fault if the King hadn't heard the first half—see i 31[b].

[10] Hanta

[11] Καλλίπυγοι.

[12] Or, 'excellence (guna) of the witchery of attire'

[13] Bhāvanijjā we must take the causative of bhū as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (='allure, attract')

[14] It must be sweet by nature, if at all Cp Sprüche, 3316

[15] At i 33[ab].

[16] Cp i 32[ab] —Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears)

[17] Cp ii 3[a]

[18] 'What merit of breasts etc is made by the art etc ?'

[19] 'Listen to this (imam) reason for this fact (tattha—see Whitney, § 303a), that (jam) even that (tam pi—the toilet adornment just mentioned) is all (savvam) agreeable What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question I take tattha and jam as correlatives —Rūdhi outmatches artifice (yoga) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason[1] for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:[2]

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,[3] *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAṆĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,[4] but also because I had come to terms of close friendship[5] with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts[6] by her friends, and was often astonished out of it[7] by the burning and quickly[8] withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:[9] Warding off the moonbeams with her hand for a shade, she passes the night.[10] 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[*At this, she steps about the stage, and then exit*] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival[11] [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī So my lord is going to wait at the Emerald

[1] 'Listen to the reason, being heard (suvvantam, passive of çru, Jacobi, § 69 3), i.e the reason, while I tell it'

[2] 'You, this one, are instructed'

[3] 'What own-person (nia-añgaṁ) is man-heart-captivating?'

[4] The loosely used genitive with anugadā

[5] 'Had come to the amity of apple-of-the-eye-friendship.' Cp Psalm xvii. 8

[6] 'The hand, laid on *or* in, was withdrawn from the depression (utsañga-tas) between her breasts'—For the dative in -āa cp Jacobi, § 38, and i 14[2], 34[41], iv. 21[6].

[7] See BR, dāmara, 'a very astounding thing' The hand is spoken of—boldly—as astounded.

[8] Helāi (helāe), 'without more ado'—See root kre

[9] The reason for the alarm makes the Scholiast much trouble —Her behavior seems to indicate that she is love-sick (cp ii. 6[b], canda-māraṇijja), if not also a bit moon-struck.

[10] Cp. Vallabhadeva, no 1411, and Konow's Essay, p 190.

[11] Cp ii. 6[23] and note.

Seat [1] and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk [2] — I *guess*.

KING. Who else but you [3] is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [*Regards her attentively.*] [22]

Paling the face of every beauty here,[4] making the sky's hollow vault to ripple[5] with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,[6] appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.[7] **30**

[1] Literally "Emerald-Heap." This is, I think, a *jocosely exaggerating* nickname for a seat, liberally *ornamented*, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 29¹⁴. The name appears to include not only the seat, but also an arbor (called "Plantain Arbor" at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42²³. To judge from iv. 18³, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

[2] [By me] 'she, thinking (iti) [This is] "milk" (duddham), was made to drink sour gruel — [thus] I conjecture.' — Proverbial. Konow cites Viddh., p. 114⁶, and Hāsyārṇava, 88²².

[3] For the ablatives, see p. 203.

[4] 'Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.' [5] See under vicchola.

[6] 'That regard (ikā) her,' with envy of her beauty, namely.

[7] 'Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.' Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a look, in like collocation, in Bhartṛhari's smitaṁ kiṁcit. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again:

With [waving] chowries[1] raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,[2] [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates[3] the heart of men with its sinkings and risings.[4] **31**

And again:

With the tinkling jewelled anklets,[5]
With the flashing jingling necklace,
With the show of girdles garrulous
  From their ringing, ringing bells,[6]
With the sound of lovely jingles
From the rows of rolling bangles,—
[Pray] whose heart is not bewildered
  While the moon-faced maiden swings?[7] **32**

Jester. Oh! you're an aphorist;[8] but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems.[9] **33**

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime:

Moves to | and fro, | swinging high, | swinging low, ‖ now a rise, | then a sink | ing.

[1] A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7, Banners, 1 p. 15 b.

[2] The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asura-maidens" (asura-taruni) or "cars."—The Asuras are the foes of the gods.

[3] 'Makes (kunai) captivation (-haraṇam) by (-vasā) its coursing (raa).' Raa, raya, from rī, 'run, currere,' as used of the motion of liquids, is not an unfit word.

[4] What was said of the foregoing stanza applies in large measure to this.

[5] The four adjectives that fill up lines *abc* are bahuvrīhis to hindolanam 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

[6] Little bells were attached to the girdles. See Bhartrhari's etāç calad, or Sprüche, 1456, with which—in general, also—our stanza may be compared.

[7] 'To the heart of whom is her swinging not bewildering (heart-bewildering)?'

Note again the beautiful appropriateness of the rhythm: it is that of the prthvī, with its κῶλα of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A. Poe's "The Bells." Rājaçekhara repeats the first half of the stanza at Bālabh. ii. 3.

☞ For pictorial illustration of a swing-scene, see Griffiths, figure 66.

[8] You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.)

[9] 'The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'

KING [*Dejectedly*] Ah, Karpūra-mañjarī has dismounted! Empty is the swing, empty my heart; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,[1] eh? in a wink — seen — vanished? [3]

KING. Speak thou not thus [Say rather,] like the mirage[2] — seen and evanishèd.[3] [*He makes as if recalling something*] [6]

As red as madder are her close-sealed lips; like fresh-wrought gold bright is her slender form; her glance outdoes in dazzling lustrousness *or* in whiteness,[4] the new moon's slender crescent; her jet-black hair is like collyrium Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors,[5] and by them,[6] arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat Sit down on it,[7] old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,*[8] *and looks before him*] Why, but here's Vichakshanā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them]?'

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry Ujjala, 'blazing out, bright' — To pavañca I assign the meaning āḍambara given by Halāyudha — Caria has a vague meaning for which even the word "acts" is too precise "ways" is perhaps its best English counterpart — The Prākrit makes a pun on citta, which is lost in Sanskrit — Properly, ṇiuṇa is 'skilful, clever' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly'

[1] 'Then it was lightning-streaked (impersonal passive of denominative) by her'

[2] 'Like the town of Hariçchandra.' — He was expelled from heaven for pride, but, repenting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city

[3] Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness The difference between nattha and pa-nattha seems to be intentional and I have reproduced it in my version

[4] Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon

[5] For rehā, see note to iv 20[a].

[6] 'By which (jīa, scilicet rehāe) Cupid appears as possessing an accomplished object'

[7] I suppose that the King had risen from it in his excitement He does not seem to have left the Arbor since ii. 29[14]

[8] We have therefore now to imagine the stage as representing simultaneously two different scenes 1 the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.[1] [9]

*[As if recollecting, and betraying by his manner the eagerness of love]* [10]

Thy hands and feet are shoots of tenderest growth;
Thine eyes, meseems, are water-lilies blue,
Thy face, albeit like the [cool-rayed] moon;—
Although thy form is like a champak fresh,—
Alas, oh marvel! how they me inflame![2] 42

JESTER. *[Looking attentively.]* Ah, here's Vichakshaṇā, with various refrigerants. [2]

*[Then enters Vichakshaṇā carrying the refrigerants.[3]]*

VICHAKSHAṆĀ. *[Stepping about.]* Oh, how my dear girl suffers from the burning fever of separation! [5]

JESTER. *[Approaching her.]* Lady, what have you here?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

*[At that, they both laugh.]*

the King seated, "alone", and 2 the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p 219

We are to suppose that the King does not hear the Jester's remarks (ii. 41[8] and ii. 42[2]) nor the ensuing colloquy (ii. 42[5] as far as ii 43[2]), and that, in strictness, the Jester does not hear the King's remark, ii 41[9]

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii 50[2], as if he had legitimately overheard it See ii 50[2] and note.

[1] The King here lapses into rhythm, although the forms are Çâurasenî. see preceding note The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. ☞ See additional note upon p 289

[2] "Inflame," with literal and with metaphorical meaning, as in Prâkrit. One expects green shoots, water-lilies, etc, to be cooling, not inflammatory Similarly iii 20

[3] 'Possessing a taken coolness-contrivance totality' See OB, çiçiropacāra. Sāmagri, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177–178

24-E



VICHAKSHAṆĀ Where is the King, then?

JESTER At the Emerald Seat, as you[1] directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants![2]

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back! [*And addressing her:*] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions?[3]

VICHAKSHAṆĀ. The Queen has planted there[4] three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings[5] 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes[6] [2] [*He makes as if doing so*[7] *To the King*] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.[8] [5]

[*The King rises and looks*]

[*Then enters exquisitely adorned, Karpūra-mañjarī*] [7]

KARPŪRA-MAÑJARĪ But where's Vichakshaṇā?

[1] At ii 29[1ff] There he seems to have remained since ii 29[14] Cp ii 41[2] and note

[2] Cp ii 6[4] The ardor of the two lovers is now such that nothing will any longer avail to cool them

[3] 'Of what nature (significance) are the directions?'

[4] In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging

[5] Do thou satisfy for them their longings to bring forth flowers, by doing these several acts cp i 20[27] and see my notes thereto

[6] 'I will make this thing to be before his eyes'

[7] See note to ii 41[7]

[8] Compare Raghuvança, xii 36, where Sītā's laugh is likened to the moon rising from the ocean

VICHAKSHANĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,[1] by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! **44**

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. **45**

KING. Yes, not one whit less is the power[2] of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,[3] and having ever as their ready helper the Five-arrowed God[4] who bears the [flowery] shafts, — such are her eyes; and when[5] with them upon the tilak tree the fawn-eyed girl a sudden onset[6] makes, then it stands as if thrilled with delight,[7] its crown all bristling[8] with masses of clustering blossoms. **46**

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

[1] Cp ii 24ᵇ

[2] 'Precisely such is the power' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

[3] 'Anointed with a small portion of collyrium'

[4] 'Ever making or putting (kr) Cupid at her side'

[5] Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc, fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc'

[6] Hemachandra, 800, gives dhāḍī as one of four-synonyms (see above, p. 201) for "sudden attack," "surprise," — for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x of the Mahā-bhārata

[7] Properly, 'horripilated, bristling' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure This again (see note to i 32) is a curious fact of racial psychology, we think of it chiefly as a sign of terror Cp iii 24 and note and iv. 21.

[8] Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañco

KING.

> No sooner[1] had the maid, whose face is fair
> As is the radiance of the dapple moon,[2]
> In graceful play, to the açoka given,
> With [rosy] foot[3] whose [jewelled] anklets rang,
> A [dainty] touch,—than[1] in an instant burst
> Forth into blossom, e'en from every spray
> In all its crown, a gorgeous show of flowers—
> A sight for all the denizens of heaven! 47

JESTER. Say, man, do you know the reason why the Queen[4] didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathy.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,[5] nevertheless, methinks, it is in youth's tenderest prime that Lakshmī (*or* Loveliness *personified*) manifests herself as presiding deity. 48

KING. I catch your drift;[6] and, what's more, have something to say [on that point] myself.

In spite of the fact that[7] [very] young maidens,[8] by reason of their eager curiosity,[9] are [a bit] fickle-minded, nevertheless,[7] it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide. 49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love[10]

[1] The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Scholiast. Cp iii. 3[d].

[2] 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see ii. 20 note

[3] Anhinā

[4] 'Do you know what is the reason (in this, ettha, Whitney, § 303 a, i.e.) for this, that (jam) the Queen, etc.?'

[5] It seems to me licit to assign this connotation to kāminī, which I take as antithetical to both tārunnae and bālāu.

[6] 'Understood is your intention—I see what you mean,' namely, that the Queen is a trifle passée as compared with this tender bud, Karpūra-mañjarī The form of the Jester's statement was purposely vague.

[7] 'Maidens are fickle—just so (emea)'—but (puno) the mystery abides with etc.' For emea, see Weber's Hāla, no 865

[8] Like Karpūra-mañjarī, as contrasted with the oldish Queen.

[9] Which is still unrestrained by the experiences and the sophistications of life

[10] A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms, but she no longer knows the keenness of youthful passion.

[*Behind the stage*]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,[1]
His face red-yellow, like an orange ripe,[2]
Hangs on the crest of yonder sunset-hill
Now Ruddy Goose and mate, alas, must part[3]
Their only friend hath left them — he whose rays
Are myriad strings dyed gorgeous, madder-red[4]
He slackens now his fierce impetuous heat,
And with it quick the pride of jealous maids,[5]
Lulls half to sleep the eyes of all the world[6]
And drowsy lilies that bestud the pool[7] **50**

KING. At hand is now the even-tide —

JESTER. "The time appointed, as her friends have told it."[8] [2]

KARPŪRA-MAÑJARĪ. Vichakshaṇā dear, I'll go now; it's evening.

VICHAKSHAṆĀ. So let us do.

[*Thereupon, they step about, and exeunt omnes*]

[*End of the Second Act.*]

[1] The stanza in outline reads 'The su. (dinamanī), making . , relaxing . . , possessing a madder , ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses

[2] One is tempted to think that *a *norange . an orange . a naddre an adder · · a numpire an umpire*, but it appears that the n of nāranj, nāriṅga, was lost before the word was adopted into English speech See C P G Scott, Transactions of the American Philological Association, xxiii 278, 272

[3] The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation Hence the sun is their "sole friend" See Wilson's Meghadūta, note to 82

[4] 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings'

[5] 'And at the same time (saha a) relaxing or making to relent (muñcanto) speedily (sarahasam) his impetuousness (tivva-bhāvam), together with the hearts of jealous-proud-maids' — Night and moonlight (cp ii 5[b]) put an end to their pouting (as do the breezes of spring, i 15[b]), so that they yield to the gentle influences of love The same idea at iii. 30[a]

[6] 'With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep' There is here a slight laxity of expression

[7] The day-blooming lotuses (kamala's) that close their eyes (nimīlanti) at evening, as opposed to the night-blooming lotuses (kumuda's), that open their eyes (unmisanti) at evening — see Kāvyādarça, i 94, and Ṛtusaṁhāra, iii 23

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, antarhite etc, near the beginning of act iv of Çak — Cp his Urvaçī, iii 16 — See Böhtlingk's Hemachandra, 1100-1105, p 217 — With this stanza, cp i 35 and iv 18[a]

[8] The Jester mockingly takes his words from the King's own mouth (see ii 41[b]) The part that he quotes forms an indravajrā line but in the dialect of prose See p 257, note 8, and ☞ p 289.

262

# ACT III.

[*Then enters the King with the Jester*]

KING. [*With his thoughts on her.*]

> Put far away from me the champak[1] bud!
> What use have I for juicy turmeric?[2]
> Of what esteem is gold though ne'er so pure?
> Before her loveliness, whose radiance sweet,
> Is likest that of newly risen moon,
> What need of bakul blooms, profuse and fresh?[3] 1

And again:

> Bright as a necklace strung with emerald gems,
> Or wreath of jasmines where the bees have sucked,
> Her lovely glance, as quick she bent her neck,[4]
> Shot sidelong by,[5] and pierced my very heart.[6] 2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?[7]

[1] See i. 14[2], 16[4], and notes

[2] The rhizome of Curcuma longa, a plant of the ginger family It is used as a condiment, as a dye-stuff, it yields lovely shades of yellow, and when chewed, affects the saliva as would saffron See Pliny, N. H xxi 70, cited by BR Indica herba, zingiberis effigie, commanducata croci vim reddit —In oll-ollāi (instr s fem with hal-), the stem is doubled

[3] 'What occasion is there (with, i e) for heaps of blooms of bakul, though fresh?' The bakul, Mimusops Elengi, Roxburgh, p 318, has flowers that are white and fragrant.

[4] 'With an impetuously bended neck'— as avyayībhāva.

[5] 'Glance, directed towards (see viç + ni 7) in BR) the region of her ear' The coquettish glance is usually sidelong and comes as it were from the outer corner of the eye (apāñga) In darting such a glance, the girl may bend her neck or turn her head and so look by the place where, with her head in its natural position, her ear would be —

One might suspect here a reminiscence of Bhartrhari, who, in his san-mārge, q v, speaks of "glance arrows" (drsti-bānās) which are çravana-patha-gatās

[6] The "Sidelong glance," katāksa, etc — Dandin, in his Poetics, ii 327, gives, as example of viçesokti, a stanza which says The women have no battle-cars, elephants, cavalry, nor foot-soldiers, and yet with their sidelong glance (apāñga-drsti) they conquer the three worlds —Parab, Subh, p 434–5, has some 19 stanzas on the katāksa —See Bhartrhari's stanza, just cited, = Sprüche 6824 Further, Hāla's Saptaçatika, 505 — See also li 5 and my note on ii 6[4]

[7] Bhajjājida, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end [1] of her garment. No sooner [2] did she, leaving it in my hand, depart, than [2] my sleep, as it seemed, suddenly vanished too. 3

JESTER. [*Aside, to himself*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.[3] [4]

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Çiva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its *or* my] heart's content [4] I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,[5] the great cloud went near(?)[6] the place where the Tāmraparnī [7]

1 'With eagerness by me hastily she was held *or* caught on the loose end'

2 Ca a cp. ii. 47 note — Root muc

3 Adya — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished thus, adya asmābhir atra uṣitvā, prātah, etc, 'to-night we'll stop here, and early to-morrow morning,' etc.

4 Is jadhicchaṃ used ἀπὸ κοινοῦ (kākākṣivat, as the Hindus say)? I see no great pertinence in it in either case

5 At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii 3^11)

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029 According to the stanza saṃtaptāyasi (Ind. Ant. xiv. 323, Sprüche, 6781, and elsewhere), the transformation takes place under Svāti. see p 214, above So in Manwaring's Marāthī proverbs, no 1291 "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus, and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32′ and 188° 55′, that is, practically the same The author's mention of Chitrā, therefore, is not fortuitous, but significant — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature Cp Whitney, Oriental and Linguistic Studies, ii 377, and his chart of the zodiac.

6 Is antena used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of anta, 'near'?

7 Cp. i. 17^d note.

empties into the ocean. I, too, as I think, am within the cloud and go with it [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters[1] and absorbed me; and I was within them and became a monster pearl[2] [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal[3] in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,[4] clear, and flashing. 4

So I, whom you see before you,[5] fancy that my own self in the shape of a pearl,[6] was inside of those pearl-oysters [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me[7] And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,[8] weighing ten *māshakas* apiece, a single row was strung in necklace style,[9] and it was priced at ten million gold pieces. 5

KING. And then, and then?

[1] For the form, see p 203

[2] This time it is a pearl of ten māṣakas —see my note to ii 17[a] See note 5, p 264

[3] The tabasheer is a variety of opal found in the joints of the bamboo

[4] 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc, i.e 'I arrived anew at' etc

[5] Thus I would express the force of so aham.

[6] 'With *or* by (my) pearl-ness' For attānaam, see Pischel on H. 3 56

[7] 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

[8] 'With that pearl-lot (of 64 pearls), weighing 10 māsakas apiece' The expression is loose, the adjective is logically an adjunct of muttāhala and not of mandala

[9] That is, so as to form a necklace rather than a bracelet or what not cp hāra-laṭṭhi, iii. 18[b], and maṇi-yaṣṭi, Urvaçī, iii 10, and Kale's note

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft[1] of the Flower-arrowed God. Then by the plumpness[2] of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.[3] 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.[4] And I ask you, man, whose power, now, is that?[5]

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.[6] But if, even in that

[1] Strictly, 'blows,' 'shots'

[2] Konow refers me to Kirātārjunīya, iv 8, where Mallināth glosses niveça by 'largeness, plumpness' [of the breasts]

[3] 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention'

[4] Konow compares Viddh i 22[1]

[5] That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, pemmam seems to be too specific.

[6] 'Just under those circumstances (emea, cp ii 49[a]), beauty, methinks, is not the [sole] cause of it' (tattha) but rather, says the Scholiast, the working out of the inborn nature.

case,[1] the [girl's] loveliness is much praised,[2] that is done to put a seal on[3] the mouths of unkind-spoken people. **9**

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God,—that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains[4] to sincerity and is devoid of the blemishes of suspicious behavior and so forth;[5] in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. **10**

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them,—of such persons[6] the heart-wound becomes very easily manifest **11**

JESTER. That which has the outward beauty of a deeply seated disturbance of heart,—that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. **12**

Moreover, if the love that is in the heart[7] [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?[8] and what need of the shows of ornament? [There is no need

[1] Where beauty is not the sole cause of the attachment.

[2] As an ostensible reason for the love — Since mah is not necessarily = kāṅks (see Pischel, H. 4 192), I suppose I am justified in connecting mahijjai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāthī mathanem ('is revolved, considered, taken into account')

[3] 'Then (tam, correlative to jam, 'if') a seal is put on' etc

[4] Ei, that is, eti

[5] 'Of suspicion-behavior and so forth,' viappa-ghadanā-āi-

[6] 'Of what persons, possessing hearts completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, —of *them*' etc

In this version I follow NR, reading (instead of luntia, 'robbed') lunthia, 'agitated' I take peranta-lunthia as 'boundary-agitated,' 'agitated to their very limits'—See OB under tar + vi 5)

[7] For mana and citta, occurring together at iii 12a.1 and iii 11, there seems to be but one available English word, namely 'heart'

[8] Neither gewgaws nor beauty signify much where the passion is mutual. Cañga and its

of all that.] And so,[1] in this world, it is something else[2] which puts the flowers of happiness in the grasp of fair maidens. 13

And again:

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron? —On all the earth in daintiness naught else can equal man's tender passion.[3] 14

And again:

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again:

Why speak of restless eyes—of face like to the moon—of towering breasts? There is some other reason here, I think, why women from our hearts[4] do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing: [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches,[5] brings out its loveliness.[6] 17

And therefore:

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,[7] a necklace of pearls,—[all those things]

derivatives are used of natural beauty—cp nisagga-caṅga, ii 25[a], and paai-caṅgima, ii. 26[c]. As to the form (instr s fem., from Skt. an-stem ?), cp umhā cited by Jacobi, § 42, [3].

[1] I take tam as 'and so'

[2] 'There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness' Or, suhaattana may be the ensemble of womanly charms that draw and hold fast her lover's heart.

[3] I am not sure that I have hit just the right meaning of rucciaa: nor do I see the appositeness of punu

[4] Ablative singular or plural, H. 3 8, 9

[5] 'By carving it or sculpturing it (Scholiast, utkirya), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (ghadanā) The Marāṭhī kandāraṇeṁ, cited by Dr Konow, is an instrument used for the finer work of goldsmiths and others

[6] 'Makes fully manifest (the form), displays it to advantage'

[7] Properly gāirikā, which is usually defined as 'ruddle, red chalk' But Hemachandra, 1036, makes it a synonym of dhātu, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,[1] which is the spell that fascinates the heart, and is a sixth arrow of Cupid,[2] and a charming one.

Moreover: **18**

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,[3] — pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory[4] **19**

[*Behind the stage* (is heard the Heroine, saying)]

Friend Kurañgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames,[5] likewise the water from the jets of the shower-bath as it comes out on my hand is hot, and not the sandal, that sovereign remedy [against heat], allays the burning of my frame[6] **20**

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?[7] [2] will he then even today take no notice of his lotus root[8] that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,[9] that is being sprinkled with most intolerably scalding water?[10] of his single string of monster pearls that [now]

from the ground The wounded Çalya is said to run blood as the mountain runs gāirika, MBh, ix 13 14 = 669 It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga), and at Kumāra-sambhava, i 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark Cp my note on ii 7, above From the same poem, i 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven So here

[1] The five words of lines *ab* are nominatives absolute, with anacoluthon We must repeat them in accusative form in *d* as objects of jaai

[2] He regularly has five cp pañca-bāna, pañcesu, pañca-sara, in Index, and p 239, n 2

[3] We have had most of these most fleshly details already at i 32 and 30 and ii 23

[4] 'By just these five things maids become possessing Cupid's banner'

[5] 'The wind spreads as it were its friend' The friend of the wind is the fire, — Hemachandra, 1099, p 444 OB cites anila-sārathi as a name for fire from MBh i 15 1 = 1058

[6] Similar thoughts at ii 42

[7] Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional

[8] Munālīā, properly 'little lotus-root' Is it used in the sense of mrnālinī, 'lotus-plant,' *pars pro toto?* At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii 19[2] — Mrnālikā is used as a girl's name (with many others) in the Kādambarī, p 356[3]

[9] 'Play + saffron-dolly,' — cp ii 12

[10] 'Water intensely boiled and intolerable,' in allusion to iii 20[c]

in a trice is parting?[1] of his meadow of rose-bay,[2] that the musk-deer are plundering?[3] [3]—Well, your vision has turned out true.[4] Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.[5]

[*At that, they make as if they were going in.*] [12]

[*Then enters the Heroine, with Kurañgikā.*]

HEROINE. [*Timidly—to herself.*] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?[6] or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [*Aloud.*] This I regard as a piece of jugglery. [19]

JESTER. [*Taking the King's hand.*] Lady, the jugglery has become real. [21]

[*The Heroine stands abashed.*]

KURAÑGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[*The Heroine is on the point of rising.*]

KING. [*Taking her hand.*]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such ampleness [of breasts]![7] 21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

[1] The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

[2] The Tabernæmontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākrit name, "knot-leaf," may refer to this.

[3] No jealous rival of the King has turned up thus far.—But see Konow's view, note 1.

[4] Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

[5] For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

[6] Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-añga. The story is told at Rāmāyana, i. 23. 10-14, Bombay, or Kumāra-sambhava, iii. 71.

[7] For their beauty is enough to blind me!—See notes on nivesa, iii. 7⁴.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.[1] 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting.* — *To himself*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this *is* dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All make as if they were going out*] [10]

KING. [*Holding Karpūra-mañjarī by the hand*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness[2] as thou movest along; in order that the kala-haṅsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.[3] 23

[*Showing by his demeanor his delight at the touch of her hand*]

The prickles of the young gourd-melon,[4] the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs[5] 24

[*Behind the stage*]

A BARD May the rising moon bring pleasure to the King

[1] To whose eyes? to his own? if so, the stanza is flat indeed!

[2] Cañcura seems to be an intensive adjective from car cp cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc) The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal

[3] 'In order that at last the kala-hansa-group, in its play-going, may be uncomely'

The kala-hansa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327) Its cry is often spoken of as most agreeable (kala — see the examples in BR, s v (1a), and Hemachandra, 1409) It was tamed and held in high esteem Bāna often mentions it — see Index to Ridding's Kādambarī, p 224

[4] Benincasa cerifera, like the pumpkin, but with a waxy coat I do not find this in Roxburgh, but at p 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy" Note that of our common Cucurbitaceæ (cucumber, pumpkin) the fruits are often sharp-prickly and the vines hairy

[5] That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all Cp note to ii 40[d]

This conceit of Rājaçekhara recurs at iv 21 and iv 22, see the notes One is tempted to query whether it is not a reminiscence of Bāna cp Harsha-charita, text p 26[7-8], utkantakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena, iva mukha-çaçinā ☞ See p 220

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,[1] has risen, digit by digit, till at last the full disk is above the horizon.[2] 25

And again:

Without saffron, without sandal,[3] is the embellishment of the ten bride-like regions of heaven;[4] without bracelets, without ear-rings, is the decoration of the round earth;[5] without withering, without fainting, are the flowers[6] (*or* without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);[7] a garland of moon-beams is massed in the sky.[8] 26

[1] Muunnda, Pterospermum suberifolium, Roxburgh, p 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens —I use "tufts" advisedly for shā.

[2] 'The moon has gone to full-diskedness in the one-digit-manner.'

[3] That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one" it makes the sky yellow, and that without the help of saffron, it makes the air seem cool, and that without the help of sandal —This stanza recurs at Viddh iii 12.

[4] The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE etc), the zenith and nadir

These are likened *to brides* So Bhartr-hari, in his bhūh paryañkah, describing the ascetic, says "His couch is the ground, the blue sky above is his roof, and the moon-beams he hath for his candle, north, east, south, and west are the maidens (dik-kanyās) that fan him with breezes for chowries" Rājaçekhara has the same bold metaphor two stanzas later, iii. 28ª, in diçā-sundarī (if not also in a variant of iii 29, "dig-vadhū"), and it recurs as dik-sundarī in Jayadeva, Gīt. vii 1 Bāna speaks of the "regions," āçās, as maidens, Kādambarī, p 390⁶⁻⁷

[5] I take bhuvana-mandalī as 'round of the earth,' = mahī-maṇḍala or bhū-mandala Viddh. reads dharaṇi- for bhuvana-

[6] That is, In the cool moon-light, the flowers are recovering from the intense heat, which "parched" or "withered" them (açosayat) and which "bewildered" them or "made them faint" (? amohayat), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet

[7] From Cupid's equipment are missing "Parcher" and "Bewilderer" these are the names of two of Love's arrows—see note to i. 32ª Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are re-hearsed in the Rāmāyana, cantos 27 and 56 of book i, see especially i 27 14, 15 and i 56. 7, 8, ed Bombay —Love's arrows, his bow, and his missiles are all formed of flowers puspāny asya., isu-cāpa., astrāni, Hemachandra, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line The chance for a pun has seduced the author into using mohana of flowers—a use which I cannot deem unforced —BR, under çus, cite na mlāyanti na çusyanti kusumāni.

[8] The area of denotation of āvalī and ālī is not coincident with that of any English word. See Hemachandra, 1423, for their

JESTER. Well, Kāñchana-chanda has described the loveliness of moon-rise; so now it's Mānikya-chanda's[1] turn.

[*Behind the stage.*]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes; they are ablaze with the lighted lamps;[2] they have pendent festoons of lustrous (*or* rarest) pearls;[3] they swarm with doves let loose; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking; while on the divans appear the pouting women-folk.[4] **27**

And again:

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky;[5] they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal; they make the withered bulb of Love to sprout anew with amorous doings; and are like to jets sent forth from an autumn cloud. **28**

JESTER.

White swan of heaven's pool,[6]
Of Çiva's crest, the jew'l,[7]
A bulb[8] of love
'S the moon above! **29**

synonyms, among which is mālā 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find āvali used of a 'string' of pearls, and of a 'wreath' of tresses, but also of a 'set' of teeth, and, humorously, even of a parrot's two wings, a 'set' of wings, iv 2[10] Like its synonym rāji, it is used with dhūma of a 'column' of smoke Mālā is used of bees, ii 13, of curly locks, ii. 20 —☞ See Konow's version, p 289

[1] This designation is nearly tantamount to Ratna-chanda, the name he bore at i 18[2]

[2] 'Ablaze with given *or* brought-in lamps.'

[3] See additional note, p 289

[4] 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Uc-chaṅga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of tala = 'on' and antara = 'in'

[5] 'The moon-beams (çaçāṅka-pāā) are giving as it were an overspreading (see chur in OB) with floods of camphor to the faces of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum —For dik-sundarī, see iii. 28a note

[6] Similarly the sun is so called, e.g. Daça-kumāra-charita, p 1[16]

[7] For the moon as Çiva's crest-jewel cp. i. 3 —The pronunciation of jewel so as to rime with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author

[8] Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it.—In the Bard's stanza, it would have been a little less prosaic if we had said "withered root," but it is hardly competent to the translator to let the Jester's allusion disappear Cp p 262, note 8

Concerning the rimes in this and the following two stanzas, see p. 205.—For metre of 29 and 30, see p. 207

KURAÑGIKĀ. Proud of his ally, the moon,[1] crushing the pride of jealous maids,[2] with bow of fresh champak blossoms, Cupid is victor, the impetuous. **30**

[*To Karpūra-mañjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjarī stands abashed Kurañgikā recites*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,[3] appears in all its beauty,[4] manifest,[5] the antelope with which the disk is marked,[6] bearing a likeness to a playful koil. **31**

KING. Oh, what an intuition for quite new conceits[7] has Karpūra-mañjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its "Fleck."[8] **32**

And again:

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (*or*, then its likeness to the moon would be complete).[9] **33**

[1] 'Possessing pride made by the moon' The moon is Love's most potent coadjutor—cp notes to ii 5ᵇ and 50ᵇ, and especially Kādambarī, p 559[12]

[2] Gharaṭṭa, is a 'hand-mill' such as the women turn in India—see the excellent kataksa-verse, re re gharaṭṭa, Parab's Subh p 484, 105, for which Peterson, Subhāshitāvali, 2388, has re re yantraka Vāsudeva says "crusher,' peṣaṇa-kartā

[3] Vilāsa is 'outside looks' and also 'beauty'—such as old ivory might have Cp Kādambarī, p 390[11]

[4] Thus I render bhāi.

[5] And thus phurantao

[6] 'The fleck-antelope' cp ii 20, note

[7] Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy'

[8] 'Surely by the moon, thinking to itself (tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise'—For the well-known antelope-spot, see note to ii 20—The position of tuha after the tti is exceptional

[9] Either, 1 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty

Or else, 2. 'Then the moon (nominative) would get a mocking, i e would incur contempt'

Or else, 3 'Then it would attain to the assumption-of-the-appearance of the moon'

Cp Bhartrhari's vaktram candra-vidambi, pañkaja-parihāsa-ksame locane Here the parallelism of parihāsa, and Böhtlingk's interpretation of his conjectural -vidambi

[*To the moon*]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks! 34

[*Tremendous racket behind the stage All listen*][1]

KING. But what is this uproar?

KARPŪRA-MAÑJARĪ. [*With some trepidation.*] My dear girl, [go and] find out what it is and come back to me [s]

[*Kurañgikā goes out and reënters*]

JESTER. Just this: the Queen has found out that my old man has tricked her,[2] and is coming.

KURAÑGIKĀ Well, it's hunchbacks and dwarfs[3] and pigmies and eunuchs and harem-keepers that are making the hullabaloo [s]

KARPŪRA-MAÑJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.[4]

[*Thereupon, exeunt omnes*]

[*End of the Third Act*]

(see BR s v, and Sprüche, 5896), support the first of the above versions

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453

Mahābala Krishna Çāstrin, in his edition of the Çrñgāra-çataka, 22 (Nirnaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc, as in the third version

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

[1] We may suppose that the actors now fall into two groups, King and Jester forming the one, Heroine and her friend forming the other And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other

[2] 'Has resorted to trickery' (vañcanā-gadam), or 'has come here by a trick' (vañcanā-āgadam)

[3] Griffiths, i, p 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank" Plates 29, 55, 85 — Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81

[4] 'May go to my prison, entering by this same subterranean opening'

# ACT IV.

*[Then enters the King with the Jester]*

KING. Alas!

The summer's heat is very intense;[1] mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved.[2] 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

*[Behind the stage]*

A PARROT. Well, won't Polly tear out your top-knot by the roots —*I* guess! [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) *behind the stage*]

There's nothing I mightn't expect from the like of you[3]—if I hadn't a set of wings.[4] [10]

KING. Why! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken[5] and the disk of the sun is unbroken. Why

[1] Gāḍhaar', i e gāḍhatara-

[2] The thought of this stanza is repeated in different language at Bālar. v 26 and Viddh iv 6, as Dr Konow points out p 206

[3] 'Every thing (any thing) is deemed possible from the like of you' This speech, iv 2[10], seems also to come from the parrot For the ablative, see p 203 —Cp Viddh. p 20[4]

[4] "Set" seems to be used humorously, see note to iii 26[4]

[5] 'The moon attains diminution'—so that it yields less coolness, as I suppose

should not an arrangement whose course appears to be this in summer days, — why should it not be broken, then, with knife-points?[1] 3

Moreover,[2] it is altogether to be praised[3] if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;[4] play in the bathing-pools until night-fall, in the evening, cool liquor,[5] and love's embraces in the last watch of a summer night;[6] these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because[7] in them the betel[8] leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And this too is pleasant about them:[9]

Flutes, tremulous as if with koil notes,[10] are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment,[11] attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,[12] bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

[1] Khanda is 'broken, incomplete,' or (of the moon) 'not full, gibbous', a-khanda is 'not incomplete,' 'complete' in form and perhaps also in power, khandijjai is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement"

[2] An adversative conjunction (kim tu?) would be much more appropriate here

[3] 'It [the arrangement] is altogether (ṇiunam) to be praised' (çlāgh)

[4] Oll-ansuam cp iv 7[b]

[5] Cp my note to i 22 and the lampoon there quoted

[6] Cp Rāvana-vaha, ed Goldschmidt, xii. 13 — Jam kim pi = 'some, a little,' with ṇihuvanam.

[7] The three long bahu-vrihis are "adjectives that contain reasons" — hetu-garbha-viçesanāni

[8] *Piper betle*, a perennial creeper, Roxburgh, p 58, 56? "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp iv 9[10]) commonly made of silver filigree See Century Dic'y, under *betel* and *betel box* — Areca palm, Griffiths, fig 60

[9] 'About them' (ettha), i e the summer days

[10] 'Having koil-notes and wavy' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness

[11] Cp iv 4[a]

[12] Cp my note to ii 14[b]

likely to be prescribed[1] by the physician [who treats the disease] of love,[2] as the sole charm against the pains of the heat when the spring season melts into summer.[3]

JESTER. And I say, moreover: 7

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,[4] who in the nights are besprinkled with drops of water that come from the punkahs, — *of such*, the Five-arrowed God accomplishes the enslavement. 8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,[5] — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart *these* [days][6] *bring not even to a small degree the* delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long. 9

[*Addressing the Jester.*] Is there any news about *her*?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.[7] [7]

Five chowry-holders, girls with names ending in *senā*, Anañga-senā, Kāma-senā, Kaliñga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anañga-lekhā. Chandana-lekhā, Chitra-lekhā, Mrgāñka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

[1] 'To be offered *or* brought into service' — root nī + upa

[2] Or, 'by the Cupid-physician,' 'by *Dr* Cupid' But perhaps this would be too jocose for the King in his present mood "He's got it bad"

[3] 'At the going of the season of Madhu,' i.e of the season of spring or vasanta This consisted of the months March-April and April-May, whose older names were Madhu and Mādhava (see p 214, or Whitney, JAOS. vi 414, and cp note to ii 6[21]). Vasanta is followed by grīsma 'summer,' but the text does not show here how far the summer has progressed — This costume, at all events, is light.

[4] 'Possessing practised interval-less bathings in the evening'

[5] I take ghadanā as 'combination' — see OB And to bhañgi I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s v., with a citation for it in that sense from our poet.

[6] Or, 'These burning days,' samtāvino.

[7] 'The entrance was closed by the Queen making (kr) it hole-less.' See p 220

26-E



Betel-box bearers,[1] girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Maṅgala-mālā, and Mānikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *kelī*, Anaṅga-kelī, Barkara-kelī,[2] Sundara-kelī, Rāja-kelī, and Kandarpa-kelī, holding shields and swords, took their places[3] on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vatī*, Mandāravatī, Taraṅgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sāraṅgikā, sent with some message from her. [14] *[Then enters Sāraṅgikā.]* [15]

SĀRAṄGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories[4] for the great festival of the Deity of the Banyan.[5] [18]

KING. As the Queen directs!

*[Exit the attendant]* [20]

*[King and Jester step about, making as if they were ascending to the terrace. Then begins the charcharī*[6]*]* [22]

JESTER. Behold, these maidens,[7] richly adorned with pearls,[8] at the close of the dance but scantily attired, are sprinkling each other with

[1] The royal betel-box, umbrella, etc, were often borne by regularly appointed officers See for example, in BR, the compounds of tāmbūla, and cp note to IV 5[4]

[2] See Zachariae, Maṅkhakoça, Nachträge

[3] I suppose ādhatta (= ārabdha, H 2 138) means 'fassten Fuss.'

[4] Uvaarana seems to imply all this.

[5] The deity supposed to reside therein during the vaṭa-sāvitrī-vrata The time of this observance is given as the full moon of Jyāiṣṭha by the Vratārka I have a lithographed edition of the Vratārka, Benares, 1931 (A D 1875); and its treatment of the matter begins on folio 121, reverse, line 11. —Or see Nirṇaya-sindhu, II., folio 11a. 8 —Or see Hemādri, Chaturvarga-chintāmani, Vratakhaṇda, XXI, p 273[4] —My pupil, Mr Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol XXI of the Journal of the American Oriental Society, pages 53-66

[6] The carcarī is a peculiar dance (cp Vikramorvaçī, act IV), accompanied by various poses as mentioned in the next verse —Root viç + pra, in the sense of 'makes its début, begins, *geht los*'?

[7] Whom they see as they look down from the palace roof

[8] 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. **10**

And here[1]

Circling around with charmingly-varied pose of hands and feet,[2] these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.[3] In thy court is seen the "Staff-dance."[4] **11**

With their shoulders and heads even,[5] with their arms and hands even, other maidens, each with clean-cut pose,[6] and ranged in two rows each facing the other, are rendering the *challi*-dance[7] and regulating its tempo by the beaten measure.[8] **12**

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.[9] These — fair as Cupid's arrows, though consisting only of water[10] — fall on the person of friends [standing by]. **13**

Here, coquettish girls, their bodies anointed with blackest collyrium,[11]

1 The Saṁgīta-Ratnākara, Ānanda-āçrama edition, in its nartana-chapter (vii), explains many of the technical terms that here follow I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR

2 I take bandha as pose in the nautch

3 'Possessing steps (pada) that have followed the beats' (tāla), that is, 'the time or measure,' which was marked by clapping of hands, and perhaps also (as in iv. 17a) by the rhythm of the song

4 The rāsa is a rustic dance like that of Krishna with the herdswomen See Vishnu-purāna, v 13 23, or Hall's Wilson, vol iv, p 324 f —From SR I cite danda-paksa, vii 642, danda-recita, vii. 651, danda-pāda, vii 711, 965, 1015, 1186

What the "staff-dance" is I know not Perhaps a dance in which the dancers were arranged in "columns" (cp iv 12, and danda as used at ii 9a)?—I recently witnessed, as part of a light entertainment, a "cane-dance," in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet —Has it aught to do with the "staff-dancer" of the Çatapatha-brāhmana? see Eggeling, Sacred Books of the East, 44 417

5 Sama seems to be a technical term for 'in a natural position' Svabhāvena sthito bhūmāu samah pādo 'bhidhīyate, SR. vii 316 Konow cites Nāṭya-çāstra, x 13

6 OB defines rekhā as 'correct pose of all the limbs in dancing' "Pose-clear," "with clean-cut poses," may be an avyayībhāva, or else an adjective with calli.

7 SR, vii 1215, enumerates ten rustic dances The first is cāli it is "not too fast nor too slow" (in the madhya-laya), and is characterized by the "simultaneity" (yāugapadya) of the movement of the feet, thighs, waist, and arms The same dance, performed quickly and with the dancers facing each other, is called cālivada

8 'The calli, possessing a connection of tāla and tempo' that is, 'whose tempo is regulated by the tāla' (see above) The layas or tempi are fast, middling, and slow

9 'Others throw jet-water by means of the jantas' They don't use the cups, just mentioned at iv 10; but perhaps they put their fingers partly over the orifices of the jantas so as to make the water squirt directly on their playmates See muc

10 'These (tāo — sc dhārāo, 'jets'), having a beauty [as] of water-arrows of Cupid' Konow cites Viddh iii 25b

11 'Possessing lampblack-collyrium-black-bodies'

holding triple[1] bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,[2] [and so] making sport for the people. **14**

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene **15**

And one fawn-eyed girl, sounding the drum that makes you shudder,[3] and with the pleasant noise of a tambour, with her creeper-like arms alternately[4] swaying, has started to execute the performance of the *challi.* **16**

Others are performing, as might a fay, a graceful dance in tempo,[5] with a jingling made by their bells, with the measure regulated by the tempo of vocal music,[6] and with the clear tinkle of anklets **17**

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. **18**

[*Enters Sārañgikā*]

SĀRAÑGIKĀ [*Looking before her.*] Here is the King, who has come from the Emerald Seat[7] into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around[8] the nuptial fire" [7]

JESTER. But Lady! what means this shower of watermelons[9] from a clear sky?

KING. Sārañgikā, explain it all in full. [9]

SĀRAÑGIKĀ. You shall hear. On the fourteenth day,[10] just past, the

[1] "Triple" - made in three pieces?

[2] Πουλῖνδαι ἀγριοφάγοι, Ptolemy, vii 1. 64

[3] SR treats hudukkā at vi. 1072 Molesworth defines it as a small drum, shaped like an hourglass It is held in the hand and rattled — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes — See root vad.

[4] Contradicts yāugapadya, p 280, note 7

[5] 'Perform tempo-dance-grace'

[6] For jantia, see under yantra- — Cp note to iv 11[b]

[7] See page 254, note 1

[8] See root nī-pari

[9] Properly, 'white gourds,' the Benincasa cerifera of iii 24 — see note Cp p 205 end

[10] Of the bright fortnight of Jyāistha, see p 216 Cp Kādambarī, p 128[6], where the Queen goes to pay homage to Çiva "on the fourteenth day" of the month. Gāurī is Çiva's consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."[1] To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāta country,[2] is a King named Chandasena. He has a daughter named Ghanasāra-mañjarī.[3] She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head — and the doctor away" (*or* in some other country).[4] The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?[5]

SĀRAÑGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmundā[6] built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon — you'd better believe — can make the moonstone statue to ooze[7] or the [night-blooming] çephālikā to blossom profusely.[8] [36]

1 'Then let this [reward] be given'

2 For Lāta, see p 214

3 See iv 20[15] and note

4 The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p 115 Cp Bohtlingk, Berichte der sächsischen Gesellschaft, 1894, xlvi 7.

5 For if you (the Jester) have, you know he can bring the bride here in a trice.

6 Çiva's consort, in a terrible form.

7 The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays cp, for example, Kādambarī, p 395[9]. The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttalikās) of moonstone see Indische Studien, xv 442, 204

8 None but the Magician could bring all

2-<2



[*Enters the Magician*] [37]

BHĀIRAVĀNANDA. Here is the Chāmundā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.[1] [*He stretches out his hand to it in worship,*] [saying to Chāmundā, or rather, saying of her:]

A dissolution of the universe[2] is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī[3] as she quaffs it, in presence of Kāla,[4] from a goblet made of the skull of Parameshthin.[5] 19

[*Enters* (the sanctuary) *and sits down*] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage!

[*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters*]

KARPŪRA-MAÑJARĪ Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband Sit down right here

[*Karpūra-mañjarī sits down*] [7]

BHĀIRAVĀNANDA. [*To himself*] Not even yet does the Queen seem to be coming![6]

[*Enters the Queen*] [10]

QUEEN [*Stepping about, and looking in front of her.*] Here is the exalted Chāmundā [*Pays homage to it Then looking about, she says.*] Karpūra-mañjarī *here!*[7] Well, what *does* this mean? [*To Bhāiravānanda*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[*The Queen takes a few steps about the stage,* (as if she were) *departing*[8]] [20]

this about, just as the moon is the only one able to make the çephālikā bloom Konow cites Viddh, p 63[4], 65[1] Cp ii 50, note 7

The stage-directions ought here to add, iti niskrāntāu, 'Exeunt' [King and Jester] Cp p 221

[1] 'Here at the banyan-tree-root is the Chāmundā-idol, a cover of the [newly] opened-out entrance to the subterranean passage'

[2] That is, the scene of the dissolution etc, the expression is a little loose —For a classification and description of the various dissolutions of the universe, see Vishnu-purāna, book vi, chapters 3, 4, 5

[3] Or Chāmundā, Çiva's consort, in a terrible form

[4] Death or Time, the Death-god or All-destroyer.

[5] 'From a goblet made of the skull of Brahmán,' whom Çiva slew for his pride on the occasion of an "incidental" dissolution of the universe (kalpa-ksaye) as narrated in Kathā-sarit-sāgara, ii 13

[6] 'Not even yet does the Queen come'

[7] See p 286, note 4

[8] The Queen does not actually leave the stage The stage continues to represent the shrine of Chāmuṇḍā, but the audience is re-

BHĀIRAVĀNANDA [*To himself, laughing.*] She's gone to search Karpūra-mañjarī's apartment! [*Aloud.*] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[*Karpūra-mañjarī does so*]

QUEEN. Here is the prison-room. [27] [*Enters and looks around.— To herself.*] Well, I *am* surprised![1] Karpūra-mañjarī *here!* It's somebody that looks very much like her! [*Aloud.*] Karpūra-mañjarī, my darling, how are you feeling? [*Pretends to listen and repeats the imaginary reply.*][2] What's that you say, that you've just got a headache? [*To herself.*] Well then, I'll go back there [to my own apartments]. [*Enters*[3] *and looks to one side and another.*] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [*With these words, she steps about.*[4]]

[*Karpūra-mañjarī enters and sits just as before*[5]] [41]

QUEEN. [*Looking before her.*] Karpūra-mañjarī *here!*[6]

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[*The Queen acts a little pantomime as if she were making an exit.*] [49]

quired to imagine that it represents also at the same time, *for a few minutes*, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments, and that it does so for two occasions, the first being for the action of iv $19^{27-33}$, and the second being for the action of iv $19^{42-47}$. See the Synoptic Analysis, p 221-2

[1] This phrase renders ae.

[2] Literally, 'in the air' This is a "dramatic phrase" (nātya-ukti) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpaṇa, no 425, or Monier Williams, Çak., p 96

[3] That is, the audience has to imagine that she enters her own palace-apartments.

[4] In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmuṇḍā.

[5] That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. $19^{20}$.

[6] In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.[1] [50]

[*Exit Karpūra-mañjarī*] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī*] Well, well, I *am* nonplussed[2] by the resemblance! [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,[3] that brought her here! [55] [*Aloud*][4] Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had* (come back and) *entered the sanctuary of Chāmuṇḍā and espied her* (Karpūra-mañjarī)] Oh, what a resemblanee! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[*Then enters the King, with the Jester, and Kuraṅgikā*]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[*All sit down in due order*]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion", she is the light of the full moon, abroad by day.[5] [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If[6] the beauty[7] of this maiden's form, which is the ensign of her conquest of the world, comes — in whatever way[8] — within range of a man's eyes, then there takes up his abode in that man's bewildered[9] heart the

[1] Namely, as at iv 19[24-41]

[2] Molesworth gives this very meaning for the Marāthī nadanem, Prākrit nad

[3] 'Without hindrance *or* obstruction' — from gravity, walls, or the like Cp note to i 34[27]

[4] Between iv 19[53] and iv 19[56] the Queen is supposed to go from the prison-room to her own apartments

[5] See additional note, p 289

[6] 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells'

[7] I would assign to rehā here and at ii 41[c] the meaning 'beauty' The verb reh means 'is lovely, rājate,' in Hāla, no 308, cp. H 4 100 — Molesworth defines Marāthī rekhalā (from rekhanem, from Skt. rekhā, 'line') as 'neat, comely, pretty' — But it may be that two words of quite diverse origin have flowed together in the Prākrit rehā See additional note, p 289

[8] Jaha taha, as a phrase

[9] I take vicitte as = Skt. vi-citte, 'besinnungslos,' not vicitre Cp note to ii. 40[b]

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.[1] 20

JESTER. [*Aside, to the King.*[2]] You *have* made the old saw come true, "Can't trust a boat even when *it's* touched the shore."[3] Now just cork up! [4]

QUEEN. [*To Kurañgikā.*] Kurañgikā, do you arrange the wedding costume for the King; and let Sārañgikā arrange it for Ghanasāra-mañjarī.[4] [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.[5]

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.[6] With your hand take the hand of—Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you *have* lost your head![7] for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.[8] [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,[9] and on

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[1] Valaia, 'bent almost into a circle'—cp ii. 6[4]—For puñkhia, see ii. 3[4] note

[2] For the "dramatic phrase," see Sāhitya-darpana, no 425

[3] Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore And yet you persist in this sentimental gush (iv. 19[64]–iv 20) I can't trust you —Root çvas, passive, impersonal, with locative

[4] The Queen, on entering, iv 19[16], expects to find the "Ghanasāra-mañjarī," whom (at iv 18[7]) she had promised as a new consort for the King Instead, she finds the Heroine, iv 19[14] Hurrying to the prison, she finds (iv 19[29]) there also the Heroine Or is it the Heroine's double, so like her (iv 19[30]) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv 19[34]) and recognizes by her voice that she is certainly the Heroine On her return to the sanctuary, she finds (iv. 19[42], for the third time) again the Heroine Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv 19[55], of supernatural means of communication between the two places. And yet, on her second return, iv 19[59], it may be, after all, a resemblance!—Her perplexities are still unsolved when she bids Sārañgikā, at iv 20[6], to array the bride, they reach their climax at iv 20[7], and give place to unpleasant certainty upon the utterance of the Jester's last word at iv 20[13]

[5] To conduct the nuptial ceremony

[6] The symbolical wedding-knot, p 280

[7] 'You are forgetting yourself extremely' Cp Molesworth, s v bhulanem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc)' Even the King is still in the dark about the identity of the new bride!

[8] See p 251, n 5 ghanasāra=karpūra

[9] The whole stanza is simply a variation

2810



the rows of leaf-petals that contain the ketaka-bloom,[1]—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.[2] **21**

JESTER. Come, man, let the circumambulations[3] be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed The King, having brought the wedding ceremony to an end, in happy mood,*[4] *saluting all in fitting manner, takes his seat as an Emperor* ] [4]

[*Behind the stage* ]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,[5] the fresh young bread-fruit,[6] the coral trees,[7] the stalks of the lotus-blossoms,[8] the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.[9] **22**

of a theme which we have heard—see iii. 24 and the notes, and iv 22ª For the gourd-melon in particular, see note to iii 24ª.—As to horripilation, see note to ii 46ᵈ.

[1] Concerning odor etc of the ketaka or screw-pine, see note to ii 6²¹ The leaves, says Roxburgh, p 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines . . The female flowers have no other calyx than the termination of the three rows of leaves The text is in good accord with this fact.—Kālidāsa speaks of "ketaki-needles," Ṛtu-saṁhāra, ii 23

[2] 'As a thick-set horripilation-shoot-range.'—It may be that aṅkura is to be taken as 'hair' rather than as 'shoot,' although both amount to the same thing here As for āli, I despair of finding a fit English word for it, see my note to iii. 26ᵈ Perhaps the word *range*, considering its scope, is as good as any.

[3] The groom leads the bride thrice sunwise around the nuptial fire See my Sanskrit Reader, p. 400

[4] Molesworth gives 'joy, delight, gratification' for utsāha, cp BR v 1168

[5] Already mentioned twice iii. 24ª (see note) and iv 21ª.

[6] The Artocarpus integrifolia or jack-fruit see Roxburgh, p 633. For pictures, see Century Dic'y, s.v. bread-fruit, or H W Cave's Picturesque Ceylon, volume "Colombo," p 52, and plate xxx, a beautiful one In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each They are pale green with *granulated* surfaces Other species of Artocarpus, the hirsuta and the echinata, have, as their names imply, very spinous fruits

[7] The Erythrina indica see Roxburgh (p 541), who mentions other spinous species The bark of its younger branches is armed with small black sharp prickles The tree or shrub is used for hedges and is largely employed to support the black pepper vine See Century Dic'y, under Erythrina.

[8] The kamala is the blossom of the Nelumbium speciosum "Flowers large, and beautiful beyond description," says Roxburgh, p 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers Daṇḍa here evidently means the peduncles. These "are armed with small inoffensive prickles" Cp Sprüche, 2988, 6432, 2250 —Beautiful pictures of lotuses, Griffiths, figs 61–63

[9] 'I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done?

KING. Is there anything I could wish better even than this? For

The Queen, although she now has a rival in my affections,[1] is not angry; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life; and I have attained to the rank of Emperor![2] What else could one ask for? By thy favor I have gained all that men think worth the having.[3] 23

Yet for this would I pray:

[*Words of Bharata.*[4]]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,[5] be quenched by the rain of the sidelong glances of Fortune! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing'—

Phuḍa, 'open, manifest, clear to the senses, palpable' I take it as coördinate with puṭṭha.—Mellanti, 'are let loose, shoot out,' equivalent to mucyante—Perhaps niccullasā is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

1 'The Queen, in the position of rival wife, is not angry.'

2 'The rank of Emperor has come to pass.'

3 'All that which is obtained among mankind.'

4 The author of the famous Nātya-çāstra: see Lévi, Théâtre, p. 297 etc. Cp the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162[12]), of the Urvaçī (ed Kale, 1898, p 146[9]), and of the Ratnāvalī (ed. Cappeller, p 329[5]).

5 Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—Sprüche, 2570. See also 6432, 2081 The enmity (vāira, virodha) between the Goddess of Fortune (Çrī) and the Goddess of Learning (Sarasvatī) is proverbial. Sprüche, 4086, 3941.



# Additional Notes.

ii 6[23] —Swing festival of Gâurî see Hemâdri (1260 A D), ed. Bibl. Ind, ii 2, p 453, quoting Devî-purâna, ândole dolayet (Devîm), Nirnaya-sindhu, Benares, 1875, ii, folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmî), Vratârka, Benares, 1875, folio 15a, 11, Dharma-sindhu, Bombay, 1888, p 31 end (the festival lasts to the end of the month, mâsa-paryanta) For ândolana-vidhi, Hemâdri, l c, p 745 f

ii 41[9], 50[2]. —The "appointment" here mentioned would seem to have been arranged by Vichakshanâ with the Jester during or before the scene between King and Porteress, ii. 0[1] The interval is "long" to the King, ii. 6[2] cp ii 6[15] To this arrangement, perhaps, the saccam edam of ii. 6[4] refers. At ii. 41[2] the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii closes, since the meeting was then "at hand." It cannot be the meeting of act iii, which is some 40 days later And the açoka scene involves no "meeting" —In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine

iii 26 —Dr Konow writes me that he now renders this stanza as follows Als ein Schmuck für die Weltgegendfrauen, ohne (d h verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehäuft —That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -âvali-

iii 27 —"Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 18)"—Griffiths, i, p 16 a

iv. 19[64, 65] —Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses

iv 20 —Since my note on rehâ was written, I find that Dr Konow has altered the electroplate of p 158 and set up two articles rehâ —He doubts my interpretation of vicitte

iv 20[12] —A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended Dr Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited · see pages 60, 64, 49 The like still obtain in Southern India see J F Kearns, Marriage Ceremonies, etc, Madras, 1868, p 40, 57. Cp also G A Grierson, Bihar Peasant Life, § 1331, 1337